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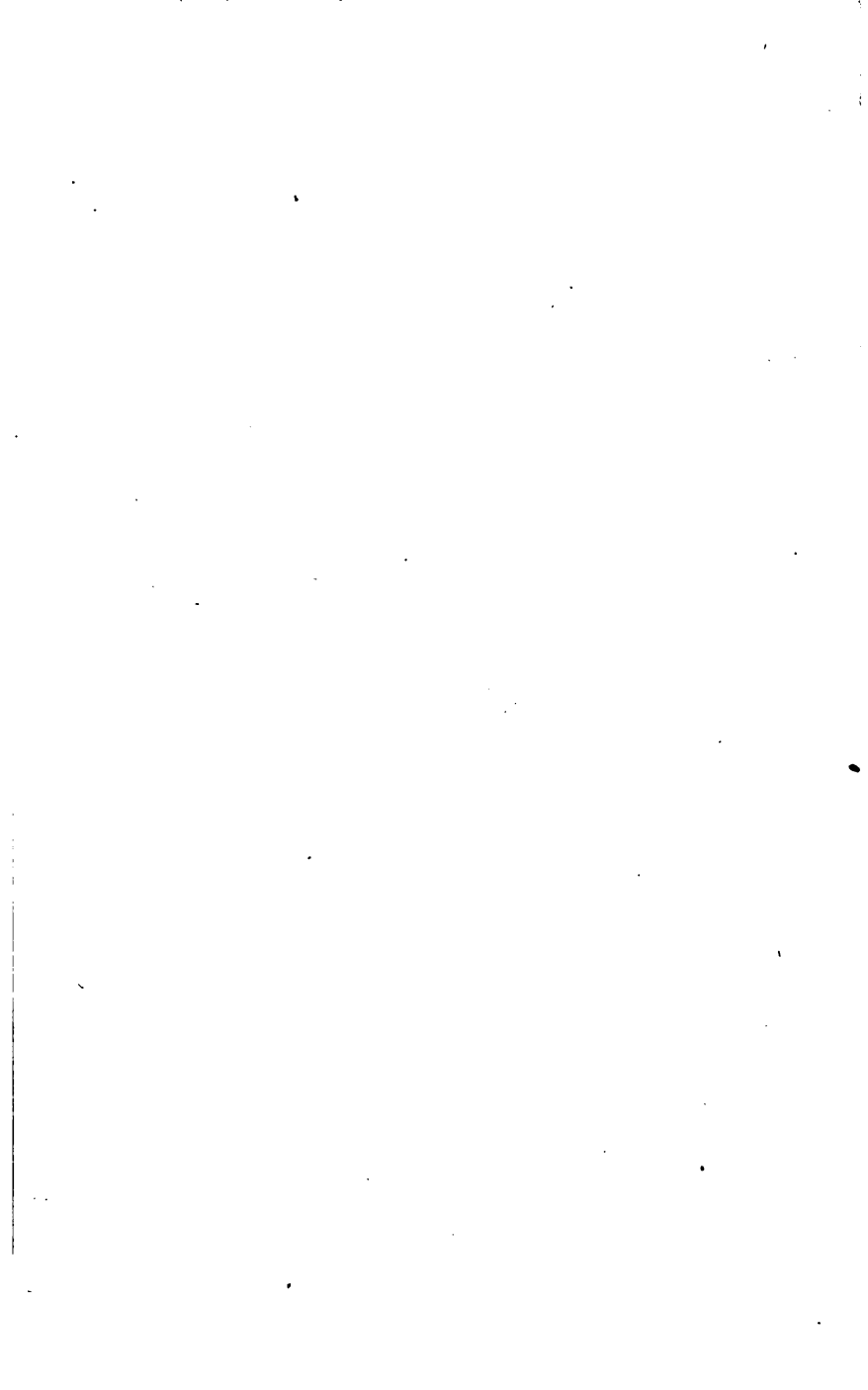
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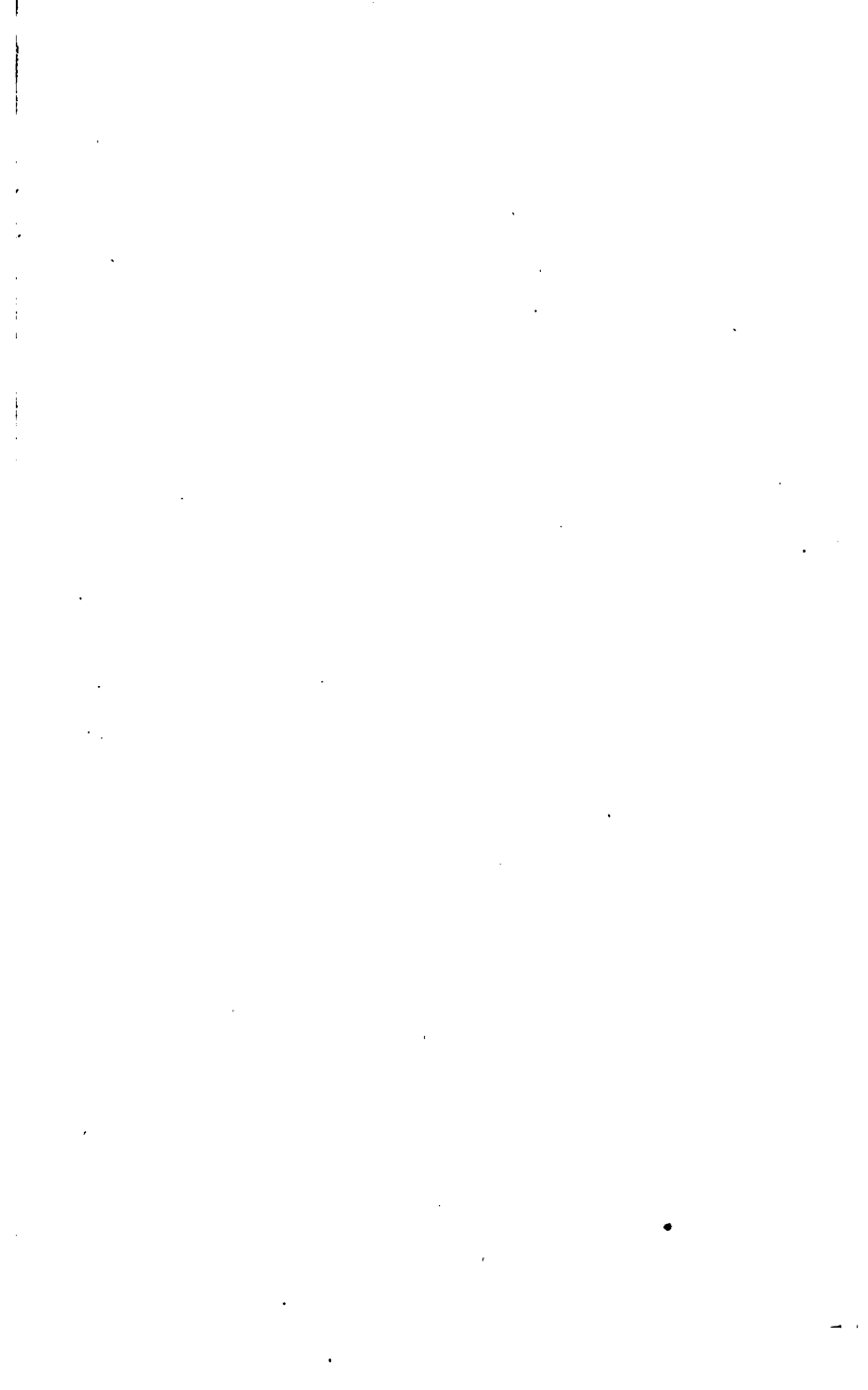
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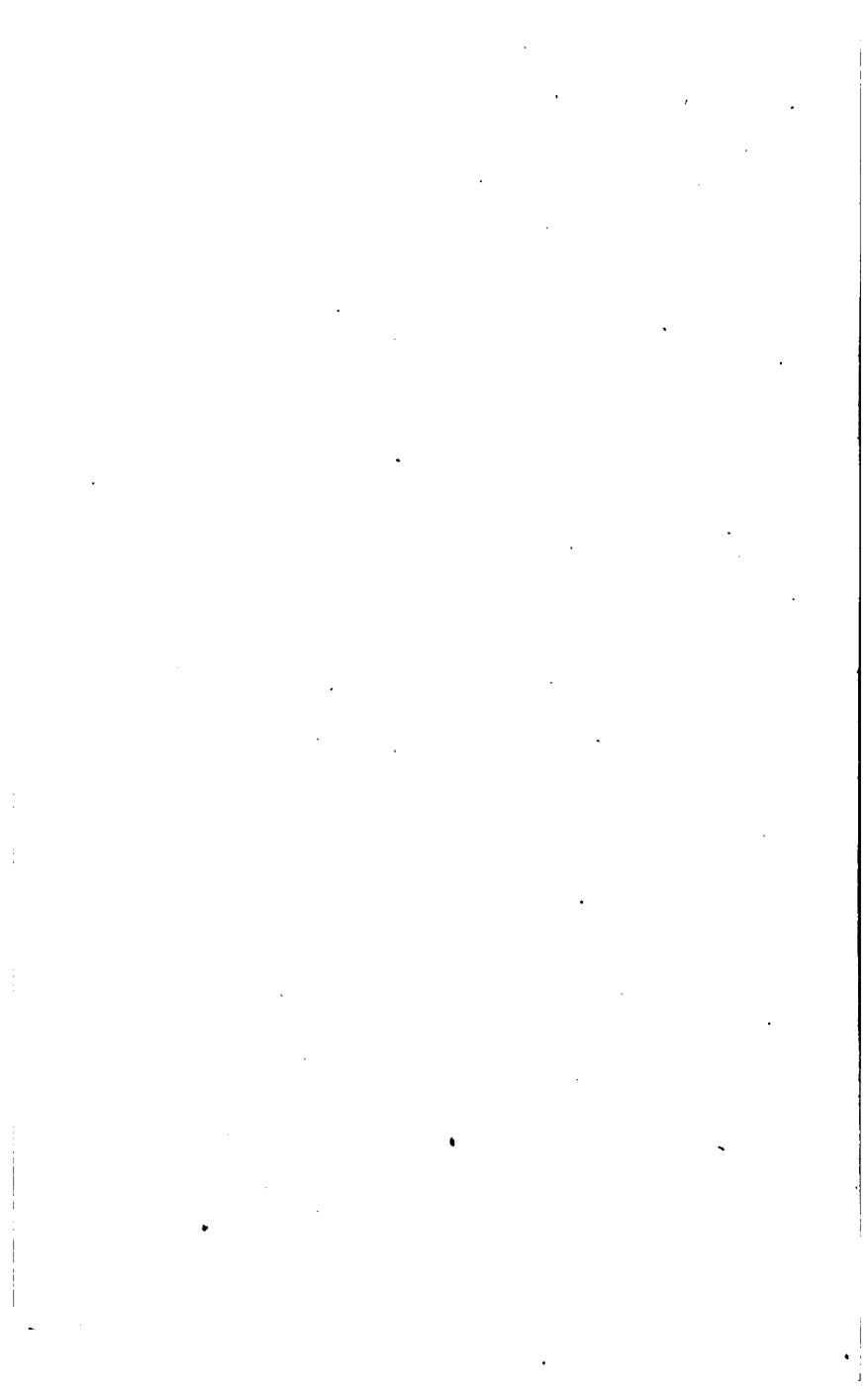
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PRINCIPLES
OF
IMITATIVE ART:

FOUR LECTURES

DELIVERED BEFORE THE OXFORD ART SOCIETY.

DURING LENT TERM, 1852,

BY

GEORGE BUTLER, M.A.

LATE FELLOW OF EXETER COLLEGE,
SECRETARY.

LONDON:
JOHN W. PARKER AND SON, WEST STRAND.

MDCCCLII.



TO
THE REV. HENRY WELLESLEY, D.D.

PRINCIPAL OF NEW-INN HALL,
VICE-PRESIDENT OF THE OXFORD ART SOCIETY,

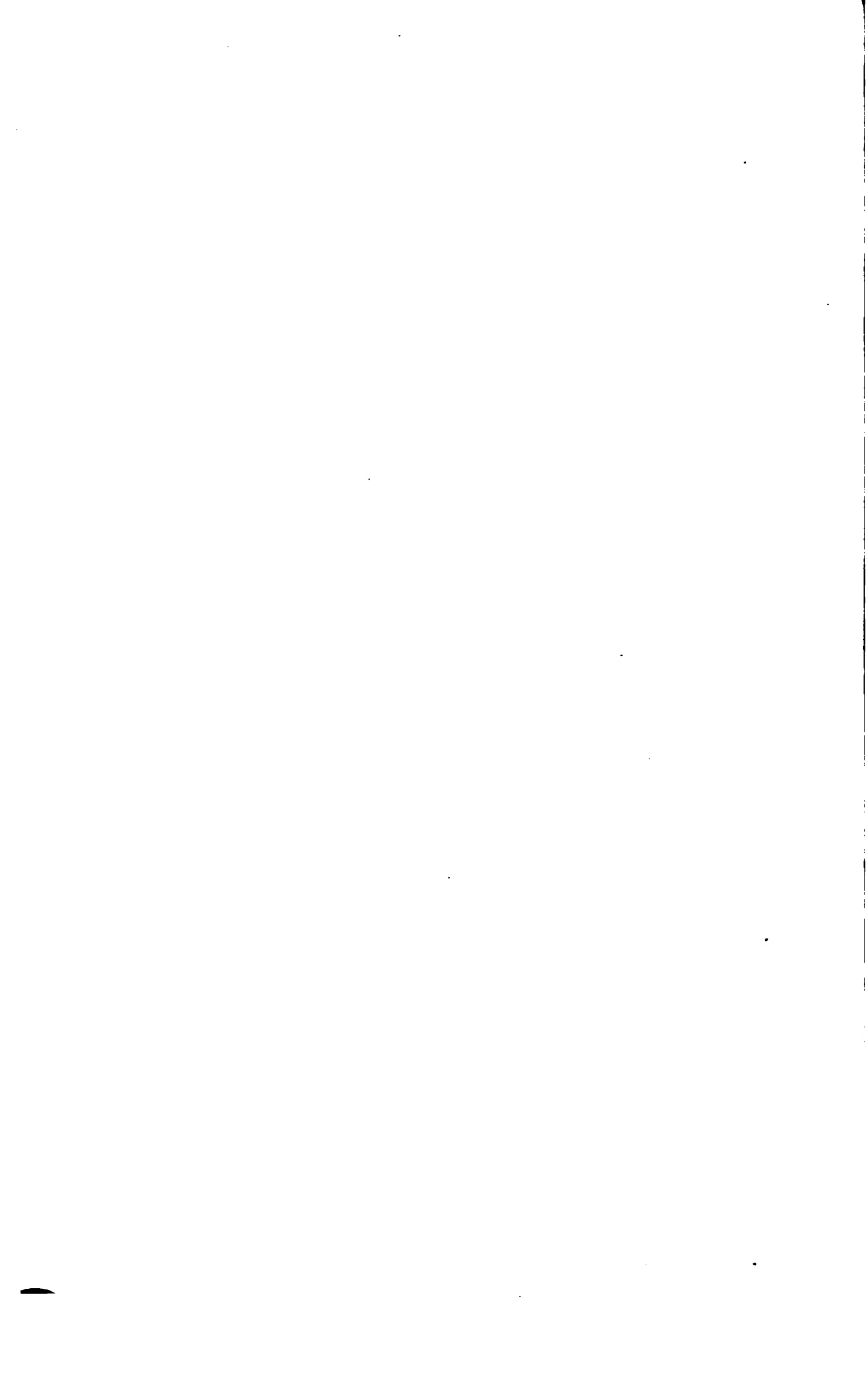
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BY HIS FAITHFUL AND OBLIGED

FRIEND AND SERVANT,

THE AUTHOR.



PREFACE.

THE following Lectures were commenced in 1850, and delivered in their original form before the Durham Athenæum. They have since received considerable additions and alterations; and were delivered nearly in their present form before the Oxford Art Society during Lent term, 1852, and at Harrow School on two separate occasions. I have been induced to publish them, at the request of several friends, and in the hope that a familiar exposition of some of the First Principles of the Fine Arts may be of use to those who are just entering on the study, especially at the universities and public schools. As my object has been usefulness, and not originality, I have not scrupled to avail myself without restriction of the labours of others, from whose writings copious extracts occur

in the following pages. In the case of the longer extracts, reference is generally made to the sources from whence they have been taken: but I did not think myself bound, in lectures written for oral delivery, to specify every instance where I had borrowed the words of others, especially in descriptions of works of art in the galleries of Southern Europe, which I have not seen. Any unacknowledged quotation will probably be found in the subjoined list of authors.

For having adopted Aristotle's view of Poetry, and applied it to Art in general, I beg to submit the following reasons:—

1. As my intent was to collect as much information, and to arrange it as clearly, as I could, I sought for a clear and consistent theory, rather than a deep and comprehensive one.

Aristotle's theory of Poetry, as set forth in his *Poetics*, and as explained by Lessing and others, seemed to me to possess the former qualifications; and I thought that any treatise framed upon it would at least possess the advantage of lucid order and arrangement. If it should appear to any of

my readers that Aristotle's theory is not sufficiently comprehensive—that, for instance, it is less applicable to Music than to the other arts, I am quite willing that they should discard it, provided that they allow me to use it for my purpose—viz., to draw a comparison between the several modes of artistic representation, as Lessing has done in his *Laocoon*.

2. Even though it be difficult to show, in the case of Music, and in other cases, *how far* Art is Imitation; yet, if we bear in mind the sense in which Imitation is taken in the following pages—‘representation, or outward expression of an image or emotion of the mind, either awakened from without, or springing up from within’—it will appear that all the arts may be characterized as ‘imitative.’

This may seem like explaining away the meaning of the word, and stripping the theory, ‘that Art is Imitation,’ of its solidity. Of this I am fully aware; but I think, that if a theory proves useful merely as a framework, it may be dismissed with an acknowledgment of having done its duty;

and that he who uses it is not bound to prove its perfection.

3. Another reason, which does not apply to general readers, but to members of the University of Oxford, is, that I wished to treat the subject of Art in a way suited to the studies of the place, and to make the most of such information as the majority of my hearers possessed in common with myself.

This may serve to account for the Lectures having been delivered before the Oxford Art Society. The conviction that the view of Art which I have here put forth is, in its main features, true, and equally suited for general reading as for an academic audience, has induced me to lay them before the public. In so doing, I would warn my readers that they need not look for completeness, for an exhaustive account of all the various branches of the Fine Arts. Even those branches to which most attention has been given—Sculpture and Painting—have been very imperfectly treated of, no notice having been taken of Mediæval or Modern Sculpture, and little of the early Italian

Schools of Painting. Music and Poetry have only been dealt with in the most general and cursory way, as parts of a whole, the outline of which I have been content to trace, leaving to others the filling up of the parts.

In conclusion, I may be permitted to express my sincere wish that the subject of Art may receive in the University of Oxford, and in all places devoted to liberal education, that attention which it deserves. I am persuaded, and would fain persuade others, that the Arts, 'which are the sisters of Poetry,' are no mean employment for men of high birth and education; and that until 'gentlemen' more commonly turn 'artists,' artists and art will never occupy the position which they have occupied, and which they are as capable now as ever of occupying. If the following pages should induce any one to turn his attention seriously to the subjects here treated of, it will satisfy me that I have not laboured in vain, but that my imperfect work has been productive of a good result.

34, Beaumont-street, Oxford,
October 5, 1852.

E R R A T A.

Page 1, *for* does not necessarily differ, *read* do not.

25, *for* Venus, Aphrodite, *read* Venus Aphrodite.

77, *for* Ilyssus, *read* Iliassus.

101, *for* Apollo Alexikahos, *read* Alexikakos.

101, *for* Thierch, *read* Thiersch.

119, *for* 2 equivalents of red,
 + 1 equivalent of blue, } = 1 equivalent of green,
 + 1 equivalent of yellow, }

read 2 equivalents of red,

+ 1 equivalent of blue, } = 2 equivalents of green.
 + 1 equivalent of yellow, }

135, *for* Vittoria Colenna, *read* Colonna.

145, *for* Lysippus, *read* Apelles.

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PRINCIPLES OF IMITATIVE ART.

LECTURE I.

POETRY, Painting, Sculpture, and Music, are all imitative arts. They differ—1st, in the means; 2ndly, in the objects; and 3rdly, in the manner of imitation.

1st. *In the means.*

The means employed by poetry are words and rhythm, either accompanied by music or not.

The *words*—I mean the language employed by poetry—does not necessarily differ from that of prose. For if poetry deal too much in metaphors, similes, and words not in common use, it becomes liable to the charge of affectation and bombast. On the other hand, prose may use, on proper occasions, figurative and ornate diction, such as that which is more commonly used by poets.

Rhythm, under which we may include *cadence* and *metre*, has been defined to be ‘proportion applied to motion,’ as, *e. g.*, the stillicidium, or even falling of water, drop by drop: whereas

cadence is any falling, as of the voice at the end of a sentence, employed first by rhapsodists in the recitation of poetry, afterwards by actors and orators, to avoid monotony.

I need not here define *metre*, as the subject is already familiar to you, and also the fact that rhythm, including cadence and metre, is a characteristic of poetry of nearly all ages and nations.

Rhyme is comparatively of recent invention, or rather adoption ; for though known by name among the Greeks, it was not used.

The means employed by *painting* are, outline, chiaroscuro, or light and shade, and colour.

That employed by *sculpture* is form.

Lastly, by *music*, sound regulated by melody and harmony. [Of these two, the first relates to the succession of single sounds, as in any popular air, or tune. The second, to the combination of sounds according to the laws of the scale, as in a simple chord.]

2ndly. *In the objects.*

The object of *poetry* is *action*. This is either external or internal.

External action, when continuous—*i. e.*, spread over a considerable space of time—is the object of *epic poetry* ; when confined to a limited space of time, and possessed of unity, which I shall explain hereafter, is the object of *dramatic poetry*—*i. e.*, of tragedy and comedy.

[Note, that I omit descriptive poetry, with several other kinds, as not belonging to the art.]

Poetry may also have for its object of imitation, *internal action*, either religious, as hymns, or moral, as didactic poetry and satire, which differ chiefly in this, that didactic poetry holds up to us what to imitate, satire what to avoid.

Besides these, we have poems of the imagination, as Wordsworth's *Tintern Abbey*, and Tennyson's *Palace of Art*; and poems of the feelings, such as Petrarch's and Shakspeare's sonnets, and Tennyson's *In Memoriam*.

The objects of imitation by painting are—

The actions of living beings, or

Inanimate nature.

To the first belong the highest kinds of painting—viz, the religious and the historical—representing the actions of beings divine and human; as well as the lower kinds, representing the every-day life of man, as the pictures of Teniers; or animals mixed up with men, as the boar-hunts of Snyders and Rubens; or animals alone, as in many of Landseer's pictures.

To the second belong representations of inanimate nature, as landscapes, and pictures of still life, as they are called, such as fruit, flowers, &c.

The objects of the sculptor's imitation are nearly the same as those of the painter, only more limited, as we shall see hereafter.

The objects of imitation by music are as various as the actions and sensations which sound represents, and need not here be particularized, especially as there is often much difficulty in ascertaining what the composer intended to imitate. We have imitations of all kinds, varying in closeness to, or remoteness from, their objects. To take instances of the same kind: no one can mistake the imitation of the cuckoo in Beethoven's *Pastoral Symphony*; but the imitation of the rivulet's flow in the same piece is not so easy to detect; and the various imitations in Mendelssohn's *Midsummer-Night's Dream* and *Faust* are very liable to be passed over. When so much difficulty arises in detecting the imitations of natural sounds, we cannot be expected to state precisely what feelings or emotions a composer intended to represent.

3rdly. *As to the manner of imitation.*

Poetry imitates—

- 1st, By narration, either simple, *i. e.*, when the poet tells us in his own person what took place; or complex, when the poet introduces persons speaking, as in epic poetry.
 - 2ndly, By injunction, conveyed by the poet himself, as in didactic; or put into the mouths of others, as frequently in lyric poetry.
 - 3rdly, By giving to all the personages their several parts, as in dramatic poetry.
- [Note, that fables, such as those of Æsop, or

our Gay, or the Italian Casti, where sentiments are put into the mouths of various animals, partake of the nature of didactic as well as of that of dramatic poetry. Our time will not allow us to dwell on minute distinctions, otherwise I might notice several other kinds of poetry which do not exactly come under any of the above-mentioned heads ; and so of the other arts, which I have treated in the most general way, to avoid straying into details.]

Painting imitates, either

1. By taking the different parts of an action, as in Raffaello's 'Transfiguration ;' or,
2. By taking one point, as the 'Trial of the Wisdom of Solomon.

Sculpture is limited to one point of action, as I shall explain presently.

[Note, that relief, which is a link between sculpture and painting, admits equally with painting of the several parts of an action being represented, as in the Panathenaic procession on the frieze of the Parthenon.]

Lastly, Music imitates, by employing voices or instruments, singly, or in unison, which produces only melody ; or,

Concerted voices, or instruments, or both, producing harmony.

These are the principal points in which the imitative arts differ from each other.

This view of art which I have laid before you is based, as I need scarcely remind you, on that of Aristotle, as put forth in his *Poetics*. It has been followed in its main features by many writers, ancient and modern, who have been content to receive the broad truth which it states. It has also called forth much indignation and abuse, as being shallow, and therefore untrue. On this ground it has been rejected by Sir J. Reynolds, who objects to the doctrine that all art is imitative, as it omits, he says, all consideration of the higher truths of art, which are dependent, not on imitation of external objects, but on the laws of the human mind.

Now, without going into a discussion as to the comparative merits of different theories, (which would be unsuited to the present occasion,) I will beg you to observe, that Sir J. Reynolds speaks of imitation of *external objects*, which shows that he understood the word in that limited sense; whereas Aristotle uses *μίμησις* in a more extended sense,—viz., that of ‘representation by means of art.’ Having excepted thus much, which will prevent a quarrel between two authorities of such weight, and so useful for our present purpose, as Aristotle and Sir J. Reynolds, I cannot do better than refer you to the academy lecture which Sir J. devotes to this subject, as what he there says is necessary as a supplement to the view which I have laid before you, and which is purely technical.

He shows that a conventional standard in the other arts has been received and approved by the judgment of mankind, as more suited to the conveying of lofty thoughts to the imagination than that standard which is based on ordinary reality. Imitation, he contends, must have an external object : now, the highest works of art have their type solely in the mind of the artist who produced them.

This agrees with Burke's view, who says, (speaking of poetry), 'Nothing is an imitation further than as it resembles some other thing.' Hence he concludes that poetry, taken in its most general sense, cannot with strict propriety be called an art of imitation.*

There is nothing, we might add in illustration of this, in the natural world, corresponding to the beings which Shakspeare introduces in the *Tempest* and *Midsummer-Night's Dream*. There is no possibility of bending the human form into the attitude of the sleeping figure of Adam in the 'Creation,' painted by M. Angelo, in the Sistine chapel. The melodies to which we listen with delight in Beethoven's sonatas, and in Haydn's and Mozart's symphonies, awake in us no sensation of their being imitated from any natural sounds. Nor was earthly form ever seen to correspond to the ideal beauty of the 'Venus de Medici,' the 'Apollo

* *Essay on the Sublime and Beautiful*, part v. § 6.

Belvedere,' the 'Antinous of the Capitol,' or the 'Niobe.' All this is very true. It is true that by reason of its power of combining individual beauties into one harmonious whole, art is as superior to nature as nature, in those individual beauties, is superior to art. But this does not affect the truth of the position, that *all art is an imitation or representation of an image in the mind, either awakened by some external object, or springing up from within.*

When we have fully comprehended the truth of this, we shall not have our faith in Aristotle shaken by objections brought against him by writers, who, it appears, meant one thing, whereas he meant another.

Imitation, in the common and limited sense, is the very lowest quality in an artist. Even if carried to such perfection as that related of Zeuxis, who painted a basket of grapes so naturally that the birds came to eat the grapes, it is mere deception and trickery. As the power of close imitation is necessary, (for art must have its language), so its application is to be determined entirely by the choice of subject. 'The elements of art are laid in gross, common nature; but when we advance to the higher state, we consider this power of imitation, though first in the order of acquisition, as far from highest in the scale of perfection.' These words of Sir J. Reynolds are entirely true of the sense in which he understood imitation. But imitation, as Aristotle understood it, and as we may

receive it, is of the very essence of art. It combines invention, expression, composition, and nearly all the other constituent parts of that which is truly great in art.

When I spoke above of imitation as identical with the production or representation of an idea or image in the mind, it is, perhaps, hardly necessary to say, that I alluded merely to the works of the creature. To those of the Creator we apply a different term. All things, which by a word He called into material existence, existed from all eternity in His mind. Those things which we are permitted to bring forth as from our treasure-house, existed in our minds but by the gift of God, the imperfect images of purer types. The best that man can do is, to purify these earthly semblances of heavenly forms till they are likened, however faintly, to their original. The expression of these is art, which stops at *production*, and reaches not to *creation*.

[*Note.* This agrees in the main with the view taken by Schelling, in his oration 'On the Philosophy of Art; or, the Relation between the Plastic Arts and Nature.' 'The artist,' he says, 'should, above all things, imitate that spirit of nature, which, working in the core of things, speaks by form and shape, as if by symbols; and only in so far as he seizes this spirit, and vitally imitates it, has he himself created anything of truth.' If we

substitute for Schelling's 'creative purpose in nature,' or *anima mundi*, 'the will or purpose of the Creator,' we shall find the two views nearly identical.]

As art is to be separated, on the one hand, from creative power; so, on the other, it is to be distinguished from mechanical power, guided by instinct, such as we see exhibited by some of the lower animals.

We have all examined the wonderful structure of a honey-comb, and admired the order and regularity of its cells. And we have witnessed the mechanical skill exhibited by the spider, the silk-worm, and the ant. We have all of us heard, too, of the skill employed by the beaver in constructing dams to stem the force of torrents; and of the nests of some of the tropical birds—such a work as for delicacy and beauty surpasses anything of human structure. Yet we do not call these 'works of art,' but rather regard them as secondary works of creation: the Creator making use of other agents to work out His own designs; as the Psalmist said—

'These all wait upon thee.'

We see, therefore, that the noblest art is but imitation, and that art is essentially human. To use the words of Schiller,—

'Die Biene kann im Fleiss dich meistern,
Die Weisheit theilst du mit den höheren Wesen,
Die Kunst, O Mensch, hast du allein.'

I now come to consider the origin of the arts. This is to be sought for in the natural constitution of man, by which he is himself disposed to imitate, and to approve of imitation in others.

Of this natural tendency we need no greater proof than this, that all our earliest lessons are efforts of imitation. The child learns to speak by imitating the sounds it hears. Reading, writing, and all our mechanical operations, are learnt by the same process.

We also like to see and hear things imitated. Even things unpleasing in themselves give pleasure, at least to some persons, when they are skilfully imitated.

Besides this love of imitating and of seeing things imitated, there is another cause to which art is indebted for its origin, namely, a love of learning. Even the most uneducated delight to recognise an image, either external or of their own minds.

If there are any sketchers among my audience, they must have frequently heard remarks from lookers-on, illustrative of the truth of Aristotle's observation, that the uneducated delight in finding out a resemblance, in being able to say, *τοῦτο ἐκείνο*. I have often been amused by children's exclamations — 'Oh! there's yonder red chimney-pot,' or 'that's our old grey horse,'—as they have recognised familiar objects in a sketch in progress. The nineteenth century can produce many a man who will say with Davus,—

'Tu cum Pausiacâ torpes, insane, tabellâ,
Qui peccas minus atque ego, cum Fulvi Rutubæque,
Aut Placideiani contento poplite miror
Præliâ rubrica picta aut carbone, velut si
Re verâ pugnent, feriant vitentque moventes
Arma viri ?'

There must be many, too, among those whom I address, who have felt real joy at heart on seeing an image of their own minds faithfully rendered : a joy the greater and more intense in proportion to the greater truth of the imitation and the beauty of the image. This is especially true of poetry, as poetry represents to us images of all kinds, whereas the other arts only convey images of a particular kind—viz., those addressed to a particular sense.

This imitative instinct received in very early times an impulse in a particular direction. If nature was the parent, religion was the guide and director of art. The desire to represent in outward and visible form the invisible God, was early felt, and carried into effect. In the East, the birthplace of the human race, wherever the knowledge of the true God had not reached, or had become faint, there men made to themselves gods of silver, and gold, and wood, and worshipped them.

The description of the prophet Isaiah, well known as it is to all of you, is too powerful and appropriate not to be mentioned here.

'The carpenter stretcheth out his rule, he marketh it with a line ; he fitteth it with planes, and

he marketh it with a compass, and maketh it after the figure of a man, according to the beauty of a man, that it may remain in the house. He heweth him down cedars, and taketh the cypress and the oak, which he strengtheneth for himself among the trees of the forest: he planteth an ash, and the rain doth nourish it. Then shall it be for a man to burn: for he will take thereof and warm himself; yea, he kindleth it, and maketh bread: yea, he maketh a god and worshippeth it: he maketh it a graven image, and falleth down thereto. He burneth part thereof in the fire; with part thereof he eateth flesh; he roasteth roast, and is satisfied; yea, he warmeth himself, and saith, Ha, ha! I am warm, I have seen the fire; and the residue thereof he maketh a god, even his graven image: he falleth down to it, and worshippeth it, and prayeth unto it, and saith, Deliver me, for thou art my God.'

I have quoted this passage at length, because it describes, in words more forcible than any that I can conceive, the natural tendency in man to make to himself an image of God, that he may worship an object which his eyes can see, and his hands handle.

Here we see art receiving an impulse from religion. In the book of Ecclesiasticus the converse is set forth. In chap. xiv. we read, 'Also the singular diligence of the artificer did help to set forward the ignorant to more superstition. For he, peradven-

ture willing to please one in authority, forced all his skill to make the resemblance of the best fashion. And so the multitude, allured by the grace of the work, took him now for a god, which a little before was but honoured as a man.' And in the next chapter, ver. 4: 'For neither did the mischievous invention of men deceive us, nor an image spotted with various colours, the painter's fruitless labour; the sight whereof enticeth fools to lust after it, and so they desire the form of a dead image, that hath no breath.' In these words we have a more artistic view put forth—one which belongs to a later and more cultivated period, when art had attained to sufficient maturity to influence men's minds, and lead them on to idolatry.

Besides the natural desire of some outward object to worship, there was another which existed very strongly among rude nations—viz., that of transmitting to posterity the record of historical events.

Instances of this are to be found wherever the hand of time or the destroyer has respected the works of the men of ancient days. The Egyptian hieroglyphics and obelisks; the memorial stones set up by the Israelites; the pillars erected by the conqueror Ramses, or Sesostris, in Palestine, Assyria, and Asia Minor; the marbles lately discovered at Nimroud; some of the Druidic structures in our own islands; in short, monuments in all countries, bear testimony to the prevalence of this feeling at

an early period in the history of nations, as well as in more civilized times.

Not only the plastic arts were enrolled in the service of religion and history, but poetry was also employed to embody the sentiments of religion, to hand down from age to age the wisdom of man, and to record historical events.

The earliest known poem is the book of Job. In it we find one of the noblest existing representations of the power and glory of God, as the maker and preserver of all things : of the manifold wonders of His creation : of His goodness and wisdom : and of His fatherly care over men. Combined with all this, we have exhibited in a dramatic form, such as we find in the religious poems of the Hindus, the nature of the contest that is going on in the human breast between adverse and conflicting elements—the principle of good, and the principle of evil.

We can hardly doubt but that many such poems existed in early times. The Orphic hymns are a specimen of an attempt to preserve among the Ionian race some traditional knowledge of the Deity, drawn from the fountains of the East. Oracles and laws were also preserved in the same form. Before the invention or common use of written characters, some artificial means were necessary to preserve in the memory of man those maxims which were looked upon as divine revelations, or which embodied the principles of law

and justice, the bonds of civil society. Nothing, as experience has shown, is a greater help to the memory than that easily measured kind of rhythm called metre. In this form were handed down from age to age the Homeric poems, till they were collected by order of Pisistratus, and committed to writing. The historic value of these poems is acknowledged by Thucydides, who quotes the catalogue of the ships in the second book of the *Iliad*, in support of an argument as to the magnitude of the Trojan expedition. The claims of Athens and *Ægina* to the island of *Salamis* were settled by reference to a passage in Homer, which, if it were not interpolated by Solon, as some say, depended entirely upon the faithfulness with which the rhapsodists handed down from age to age the treasures of song, which had no place but in their memory.

Music, too, was enlisted in the cause of religion, of freedom, and of valour. The lyric hymns addressed to the heathen deities were, as we know, accompanied by music. The exploits of the brave and free were handed down in the martial songs of *Tyrtæus*, such as that song of later days—

Δεῦτε, παῖδες τῶν Ἑλλήνων,

which Byron imitated in his

Sons of the Greeks, arise !
The glorious hour's gone forth:

And in the Scolion or drinking-song of *Harmodius* and *Aristogeiton*—

Ἐν μύρτου κλαδί τὸ ξίφος φορήσω,

translated by Merivale in his selections from the Greek anthology—

‘I’ll wreath my sword in myrtle bough,
The sword that laid the tyrant low.’

Music was also employed by the Greeks, not merely to inspire men with a martial spirit, and help a marching army to keep time, but also to preserve evenness of line as they advanced upon the enemy drawn up in the battle-field. This was the case in the Spartan armies, as we know from historic sources, and as our own poet Milton has recorded, when he speaks of the spiritual host

‘Moving onward to the Dorian sound
Of flutes, and soft recorders.’

I have said enough now, I think, to show the importance of the arts in early times, in tracing their connexion with the services of religion, and with the civil and military institutions of men.

Pliny has preserved in an historical form a poetic legend of the origin of plastic art. The legend ascribes that origin to the influence of Eros, or Love, who is represented on an antique vase, as holding a lamp to the face of a Greek youth, throwing a strong shadow on the wall, whilst a maiden is occupied in drawing his profile on the smooth surface. Pliny’s words, (xxxv. 43) are these: ‘Dibutades, a Sicyonian, living at Corinth, first made likenesses in clay by his daughter’s aid, who, having

fallen in love with a youth, who was about to leave her, bound on a foreign journey, drew the outline of his face from the shadow cast by a lamp on the wall, from which outline the father made a model in clay, and set it to harden with the rest of his vases in the furnace. And they say it was preserved in the Temple of the Nymphs till Mummius took Corinth.'

It would be equally easy to trace the growth of painting from the same source. The next stage to tracing the outline would be the insertion of the features, and shading the profile. The addition of colour would make the resemblance to life complete, as far as the rudeness of the method employed admitted.

A very short time would elapse before the discovery would be made, that an equally good likeness might be taken by imitation, or by the hand and eye, as by tracing the outline. The way once opened, many aspirants would follow, till portrait painting, and from that all other kinds of painting, would be brought to a degree of perfection suited to the requirements of the age—in other words, to the advancement of mankind in the arts of civilization.

In the case of sculpture, the transition from the clay model to the bronze or marble bust or statue, is so obvious that I need hardly mention it.

In an introductory lecture, like the present, it seems to me that an analysis of the faculties em-

ployed in the production and in the estimation of works of art will not be out of place.

The general term by which we denote those faculties, when we are not speaking accurately, is *taste*. We say, such a work 'shows good taste,' is 'in good taste,' when we would speak of the justness of perception in the artist. We also say, 'he is a man of good taste,' meaning that he is a good critic of works of art.

Besides these meanings of the word, there is another in common use, as when we say, 'tastes differ,' or, '*that* is a matter of taste.' The two former uses of the word indicate some general, if not universal and fixed, standard in the production and criticism of works of art. The latter denotes individual preference, each man choosing and judging according to the natural bent of his own mind. With this we have not to do, as it is beyond our purpose to reduce to order that which refuses to submit to any laws but its own arbitrary will and pleasure. Of such tastes, there is, indeed, 'no disputing.'

Burke, in his *Essay on Taste*, distinguishes between sensibility and judgment, both of which enter into our idea of taste. Natural sensibility differs greatly in its degree in different individuals. But in its kind it is much the same. Horrors always strike the beholder as horrors, although one person will be more moved by them than another.

Our susceptibility to emotions of pleasure and pain, awakened by outward objects and by means of the senses, depends mainly on our nervous temperament. Some men's feelings are so blunt, their tempers so phlegmatic, that the most striking objects make but a faint impression on them. Others are constitutionally so susceptible of emotions, that a very little is sufficient to awaken in them the greatest transports of pleasure and pain. Many of us know the story of the young Mozart, who was thrown into convulsions at hearing a discord. Such instances are rare, which is a fortunate thing for us, seeing that our performances are not characterized by faultless harmony. We should see half the congregation carried out of our country churches every Sunday, if discordant sounds threw them into convulsions.

In the case of all the senses, there is an average susceptibility, and it is to this that we must appeal, both in our theory and in our practice. As regards natural sensibility, it is perhaps rather below than above the average in this country. Partly owing to climate, and partly to the robust constitution of Englishmen, that delicate and refined temperament which is most favourable to receiving emotions of sense is rarely found among us.

There is another kind of sensibility, which is the result of education. Those who are constantly in the way of hearing and seeing good specimens of

music, poetry, sculpture, and painting, become more alive to their beauties. This kind of sensibility, too, partly owing to our education, and partly to our active habits and practical turn of mind, is less commonly found among us than in our neighbours. It would seem, then, that an attempt to cultivate the taste would be attended with difficulties and disadvantages to us ; and this is certainly true, but it is not the whole of the matter. Even if taste were made up wholly of sensibility, we should have enough to begin upon. But there is, as we have seen, another important element in taste,—namely, judgment,—which is not dependent so much on natural temperament as on mental culture and knowledge. Without sensibility, we can have no taste at all. Without judgment, we shall have a false taste. The former is the ground-work and material element of taste ; the latter the necessary condition to its right operation. Their union is exemplified in the working of the imagination, which presents to the mind objects suggested at first through the senses, and then submitted to reflection. As regards the senses, we are purely passive. In the imagination, there is an active and creative power, which is subject to the operation of our reasoning faculty and will. By the former of these we compare and trace out resemblances and differences ; by the latter we make our choice. It is not always that our imagination obeys the

dictates of these faculties, but in its most healthy operation it does so. Such a working of the imagination is shown in Shakspeare's *Midsummer-Night's Dream*, *The Tempest*, and *Macbeth*. Nothing can be more unearthly than his fairies, goblins, and witches ; nor anything more consistent and natural, if we may say so, than the way in which they speak and act. We forget the strangeness of the forms in listening to the strange language ; and we forget even that, as we recognise in it the expression of thoughts which belong to a different race of beings. So it is in Homer, Dante, and all great poets. So in M. Angelo, Raffaele, and the greatest painters and sculptors of all ages. No understanding can suggest the quintessence of all being, which it seems the privilege of genius to grasp intuitively. Understanding can discern the true from the false. Judgment can approve what genius has produced ; but their sphere is limited, and their power reaches not to 'the heart and core of things.' This is the work of the penetrative imagination, which knows no bounds nor limit to its power, but presses onward with like intensity and simpleness of purpose till it has seized upon the truth that lurks beneath the outward veil, and then, satisfied with having performed its proper work, rests in calm and undisturbed repose.

This is very different from the false exercise of the imagination, which is displayed in fantastic and

monstrous forms—more like the images which haunt our sleep in times of sickness or weariness of spirit, when the nerves are unhinged, and the mind is made the sport of a disordered fancy. Here there is no sequence, no connexion, even between natural ideas ; we are the unwilling slaves of an irrational power, not the controllers of a rational faculty. The result of this is, in poetry, bombastic language, (such as that which is ridiculed by Shakspeare in the play represented before Hamlet,) improbable incidents, and incongruities of all kinds ; in painting, monstrous forms and shapes (as some of the goblins represented by the early Italian painters in their pictures of the Last Judgment), overwrought gestures and actions, such as Fuseli delighted to exhibit ; and in all the arts, violation of every rule of propriety ; the sublime being rudely thrust from its pedestal to make place for the ridiculous.

The task of schooling the imagination is no easy one. The faculty itself is rarely found in a high degree, and is liable to be marred by untimely or injudicious interference.

Burke describes in beautiful language the delicate nature of our sensitive faculties :—‘ In the morning of our days, when the senses are unworn and tender, when the whole man is awake in every part, and the gloss of novelty fresh upon all the objects that surround us, how lively are our sensa-

tions, and how false and inaccurate the judgments we form of things. I despair of ever receiving the same degree of pleasure from the most excellent performances of genius, which I felt at that age from pieces which my present judgment regards as trivial and contemptible.'

We naturally say to this, Why then attempt to destroy so pleasing an illusion? Look upon the performances of art as you would on the performances of a juggler, where those who are deceived are wiser than those who are not. The answer to this is, The illusion is already dispelled. We cannot, if we will, recall the bright dreams of our childhood; and we have something better to do in mature age than dwelling upon them in our memories. As we advance in years and in knowledge, other objects present themselves to us; and he who pursues the objects suited to his time of life, will show himself wiser than him who dwells on the past. It is not a question between two attainable objects, one of which is more pleasant than the other, but between one which we may reach if we press onward, and another which we have passed and cannot return to. In art, as in philosophy, we begin with wonder. We may also end there: but this must be the result of labour. Before we can exercise that highest of the faculties, which I have here spoken of, the Contemplative or Theoretic Imagination, we must have stored our minds richly by collecting

from every available source materials on which to exercise our taste and improve our judgment.

I now come to consider the proper objects on which those faculties which we have just treated of are to be employed. In other words, What is the end of art—that which the artist should aim at producing, and the critic should look for in judging of works of art?

The extant works of different nations show that they took very different views of the end of art. The Egyptians aimed at expressing the various attributes of their deities, always with a view to the awful and majestic.

The Hindoos took a somewhat similar view. The Assyrians, in their general scope, seem to have gone further than the Egyptians, but stopped short of the Greeks, who (in their best period) aimed at the *Beautiful*. It might be that of the Olympian Jove, or of Venus, Aphrodite, of Hercules, or of Phœbus Apollo, but it was still beauty. The Greek artist always sought to infuse as much beauty into his work as attention to the character of his subject would allow.

The question, then, presents itself to us, What is the beautiful? It is very hard to define or express, although it is felt by all, because no definition, or expression in words, can convey to our minds the nature of that which is essentially subtle, and about which great difference of opinion has

prevailed. On the other hand, we cannot leave it entirely to individual perception, else we shall fall into numberless contradictions.

There is, as we have seen, a groundwork of our perceptions—namely, the operation of the senses. These, in the main, suggest the same ideas to different individuals : and on this ground must depend all inquiry into the nature of the beautiful. We must remember that we have to do with a general, not with an universal law, and be satisfied if we arrive at a result which is generally true. This is all that Burke appears to aim at in his famous *Essay on the Sublime and Beautiful*, to which I always return with unfeigned satisfaction after reading the works of other writers, who are less moderate in their pretensions, less liberal in their views and judgments of others, less unaffected in their style, and less philosophical in their method.

He begins by an inquiry into the nature of the feelings which are excited by outward objects, distinguishing between the passions which belong to self-preservation, and those which belong to society. He next inquires, What are the things that cause in us the affections of the sublime and beautiful? in the course of which inquiry he points out several landmarks, which may serve to distinguish the one from the other. The principal of these may be briefly stated as follows :—

The sense of the sublime is frequently joined with pain ; that of the beautiful never.

Sublime objects rouse us to energy. Beautiful objects produce in us relaxation, and a certain degree of languor.

Magnitude is necessary to the sublime, and is destructive to the beautiful.

[*Note.* Burke himself sums up the points of contrast as follows:—‘Sublime objects are vast in their dimensions; beautiful ones comparatively small: beauty should be smooth and polished; the great, rugged and negligent: beauty should shun the right line, yet deviate from it insensibly; the great in many cases loves the right line; and when it deviates, it often makes a strong deviation: beauty should not be obscure; the great ought to be dark and gloomy: beauty should be light and delicate; the great ought to be solid, and even massive. * * * * If the qualities of the sublime and beautiful are sometimes found united, does this prove that they are the same? does it prove that they are in any way allied? does it prove even that they are not opposite and contradictory? Black and white may soften, may blend; but they are not therefore the same.’]

These points are worked out in a number of instances drawn from all the senses, and referred to physical laws, where the case admits it. And the result of the inquiry is quite enough to give us a

distinct conception of the two points treated of, and to reject the doctrine of the author of *Modern Painters*, that the sublime is not distinct from the beautiful, nor from other sources of pleasure in art, but is only a particular mode and manifestation of them. It is true that beauty and sublimity are often joined, but it is not true that 'there is no desirable quality of a work of art which in its perfection is not sublime.' The grandeur of some of M. Angelo's unfinished masses of sculpture, which show every mark of the chisel, would be lost if they were made smooth. Yet smoothness is one of the perfections belonging to sculpture, and is an element in beauty, whereas we see that it may destroy sublimity. Those who wish to satisfy themselves on this point should compare Burke's essay with the review of it in the first volume of *Modern Painters*. It is only fair to mention this, as a writer's meaning can never be fairly drawn from extracts; and this is all our time allows of.

If beauty be one of the highest objects of the artist's aim, it would seem highly desirable that there should be some external standard or canon to which all his works may be referred. Such a standard was sought by Zeuxis and Parrhasios, who established for themselves a canon of proportion drawn from personal observation of beautiful and symmetrical forms. The 'Helena' of the former artist was regarded as a perfect pattern of female beauty.

Aristotle, however, finds fault with it, saying that it was deficient in expression. There is this danger in a fixed external standard, that it is apt to bind men down to rules which fetter the mind and interfere with the free play of the imagination. And it is evident, on the slightest consideration, that no rules can be laid down for the attainment of one kind of beauty, and that the most enchanting, the beauty of expression.

[*Note.* Sir C. Bell, in his famous *Essay on the Anatomy of Expression*, has shown successfully how certain emotions of the mind affect the muscles of the face, and how, conversely, they may be represented by the artist; but he does not attempt an analysis of the constituents of beauty. The most that his remarks show is, that a pleasing expression may be given to the countenance by the artist, according to certain rules. This does not amount to beauty.]

It has been said that the beautiful is objective and subjective at the same time.

By objective, I mean 'that which has reference to some external object.'

By subjective, 'that which has reference to our own perceptions.'

For although, in works of art, the artist should be kept out of sight, and only his work appear; yet he must have had some feeling in its production corresponding to a feeling in us, else the work is not beautiful.

Again : it has been said that the beautiful is an open secret. It is not such as 'he that runs may read.' Like moral, religious, and, in fact, all important truths, there is something mysterious in its nature. Its existence, as we have seen, is not single, but two-fold. But at the same time that it is a mystery to all—for none can understand it fully—it is one of which all may speak. It is, in short, what we call an open mystery or secret.

What is beautiful ? Not everything in nature, though all things bear alike the impress of the Creator's hand. Even that which is most agreeable and pleasing awakes in us sometimes painful sensations, when we reflect how soon it will pass away and be dissolved into its elements. And nothing is beautiful, unless it answer to some inward perception or sensation of ours. Without denying the existence of abstract beauty, what we *call* the beauty of things is really our feeling for beauty, which is different in degree in different individuals. The noblest statue is to the uneducated eye only so much marble hewn into the likeness of a man, as Schiller said of the spoils of Italy placed in the Louvre :—

Der allein besitzt die Musen

Der sie trägt im warmen Busen ;

Dem Vandalen sind sie Stein.

At what, then, should the artist aim ? Not solely at the beautiful, as his work will then be purely artificial, and will not have the charm of nature.

That which he should aim at is the representation of beautiful Nature in her variety, without losing sight of his own ideal of beauty, or of the laws and principles of art. The more he loves and studies Nature, the more grace and variety there will be in his imitation of Nature. The more thoroughly he is imbued with the principles of his art, the more unity and perfection his works will have, the more we shall be impressed, in beholding them, with the power of mind exerted in controlling and fashioning matter to its own purpose, and within proper bounds.

The beautiful, then, is not one, but manifold—as manifold as are the works of the Creator—but always having reference to something in man's nature, which leads him to distinguish and affix limits—to reject as well as to exclude. And it is to be sought, not in the abstract, but by referring individual beauty to a standard which gradually arises in our minds. So that the standard in art is to be found in the perfect artist, just as the standard of moral virtue is to be sought for in the perfectly virtuous man. Practically this standard may answer the same ends that a more objective and external standard would, if we consent to receive the judgments of accomplished artists as infallible ; but such judges are hard to find, and we are very jealous of any undue show of authority in matters of art. Dogmatism in art is perhaps the most

odious kind of dogmatism. We allow a sculptor or painter to point out to us an error in the curved line which indicates the swell of a muscle, but directly he goes beyond this, we fall back upon our own taste, proving the truth of the old adage,—*De gustibus non est disputandum.*

There is one most important constituent of every work of art. I mean design. This term has been appropriated by use to painting, sculpture, and architecture. But, for want of a more general term, I shall make use of design to express 'the outward expression of the idea or inward conception of the mind,' in all the arts.

In tragedy, the design is called the fable, or plot. It is the framework of the whole, without which the other constituent parts cannot exist. A play may be uninteresting for lack of character—monotonous for want of variety—unattractive from a deficiency in beauty of language. But it will not fall to pieces as long as the story holds together. Take this away, and all the parts collapse.

So in painting. Without a clearly-conceived and well-executed design, all is useless. Expression of character—colour—drawing—all are unavailing. The parts have no cohesion. They float before us *velut ægri somnia*—like incidents in a dream.

It is so in music, too. Without a clearly conceived purpose, no composition will stand the test of repeated judgments, although it may please

once. However rich may be the harmonies, however varied the melody, if the principle of unity be wanting, it leaves no lasting impression.

Such compositions in poetry, in painting, and in music, may please the careless and the unreflecting ; but they will never take their stand among those works which the judgment of the understanding and reflective part of mankind has pronounced excellent in their respective kinds, and deserving of lasting honour, such as will please *decies repetita*.

If this is true of men capable of forming a sound judgment according to the rules of art, it is much more so of the many who understand nothing of these rules. To influence large bodies of men, we must speak to them in plain language that goes at once to the heart. What can be more simple than the song of Harmodius, with its oft-recurring burden, 'For they slew the tyrant, and made Athens free?' This is the leading feature of all national songs,—namely, that one idea stands conspicuous in them. I need not detain you by dwelling on particulars ; else there are many instances which come crowding before my mind, of national poems and songs, which have roused the heart of a sleeping people, and made them answer to the call of liberty.

The spirit-stirring songs of Moritz Arndt, of Theodor Körner, and Max von Schenkendorf, during the

German War of Independence—‘The Marseillaise,’ in the Revolution of the year ’92—and ‘Parisienne’ in the succeeding one—the song ascribed to Lamartine, ‘Mourir pour la Patrie,’ in the Revolution of ’48—Poland’s melancholy yet martial songs—the ancient Celtic and Gaelic hymns—Burns’ ‘Scots wha hae wi’ Wallace bled’—the song of the Cornish men, with its burden—‘And shall Trelawney die?’—all have the character of simplicity, earnestness, and vigour. They all strike but one chord; but they strike it again and again, till it vibrates through a nation’s mighty heart, and makes its sound to be heard afar, and to distant generations.

In painters, as in poets, invention, as it is the most important of all qualities, so also it is the most rare. Mechanical skill in execution is the result of practice; correctness of drawing may be attained by careful study: knowledge of composition comes by observation, and by making use of the experience of our predecessors. Nay, more, a feeling for colour, though many never acquire it, is easier learned than the art of treating a subject, of making the full meaning intelligible, even when laid before us in the rudest form—in a crayon study, or pen-and-ink outline.

In order to produce this effect, it is essential that the idea be one; else the language in which it is conveyed will not come home to us.

Unity of design in a painting, in a dramatic or epic poem, and a musical composition, is, therefore, essential.

How is it to be obtained ?

In order to insure unity to a drama, it is necessary to select only such parts of a story as are essential to the plot—the omission of any one of which occasions a blot and imperfection. If anything else be introduced, it must be in the way of an episode, and that sparingly.

So, in the arts of design, it is necessary to choose such a portion of a subject as may be fully treated within a given space.

Nothing should be added which is unessential, or, if added, for reasons which the artist alone knows, it should not be brought too prominently forward. Owing to the want of observance of this principle, we have such anomalies as those which many early Italian paintings exhibit—two actions going on at once ; or, as in the Flemish schools, actions represented which have nothing to do with the subject, but only serve to illustrate the coarse mind and vulgar imagination of the artist.

We have now seen what unity is, how it is an essential to every work of art, and how it is attained. I will only add, as a corollary, what the test of its presence is—viz., ‘that the abandonment or transposition of any parts of a work spoils the whole.’

Having stated the importance of design, and the necessity of unity in every work of art, I will just touch on the object which an artist must have in view. What is he to aim at? Is he a tragic poet? Then he must select a subject—if well known, so much the better, as he will be better understood—from mythology or history, or from his own invention, provided that it be suited to produce the proper effects of tragedy—pity and terror. Is he an historical painter? He must choose some event, if it be possible, remarkable in itself, but, above all, suited to his own art, which aims at the vivid personification of character in its broadest types. Is he a portrait painter? He must aim at giving such an expression to the countenance of the person whom he is representing as may not only be true, but characteristic. It is clear, then, that he must not take *any* expression—the first that he happens to observe; this would not give the character of the person: nor may he try to blend together two expressions, as this would destroy the picture as a work of art. Is he a landscape painter? He has the boundless realm of nature to draw from, and his own imagination to interpret what he sees.

So also with the sculptor and the musician. All are alike free to choose the subject for their design from the real and external world, or to follow their own imagination, if they prefer it.

The first thing to consider is, how much of a subject falls within our scope. This is, according to the rules laid down above, only so much as will make a perfect whole. When we have settled this, the next thing is to arrange it, and to throw it into as distinct a form as possible, either in our mind, or on paper, or any other way employed by art.

Here is the test of imagination :

What the imaginative mind conceives at once, the mind of him who works by rule elaborates by successive efforts. The first arrangement does not please—he tries a second, and so on, till he has succeeded.

We suppose the artist now to have thrown his idea into a rough, but distinct and definite form. This he must attempt to fill out, introducing in his finished work all that is intimately connected with the subject, and striving to give the creation of his fancy or imagination the semblance of reality.

Nothing is a greater test of the power of an artist than the way in which he deals with realities.

To represent Nature faithfully it is not sufficient for the painter to copy stroke for stroke, and line for line, what he sees before him. It is not the business of the poet, in aiming at truth in the delineation of character, to note down all that he sees with the accuracy of the historian.

Neither will the sculptor who copies one single

form all his life, ever succeed in conveying the notion of truth, much less of beauty.

For what is the work of the artist? To represent, to reproduce our idea of a thing, not the thing itself. And is not this idea always modified by our experience of what we have elsewhere seen? Do we not constantly correct the object before us by the memory of something more perfect? We all do this, even though we make no pretensions to the name of artist. And ought we to blame the artist's practised eye and keener perception for doing so? Ought we not rather to require it of him as his bounden duty? If we claim to ourselves the proud prerogative of standing in judgment over the works of the creation, and saying of one thing, 'this is beautiful,' and of another, 'this might have been better,' can we raise any objection to *his* doing the same, who has not only received a more vivid power of perception, but has habitually exercised this power? The case appears to me to be plain. We *do* look for something beyond the reproduction of the actual.

The resemblance to actual nature in daguerreotype impressions is, in many respects, perfect. Nothing can surpass their accuracy of detail. Yet they seldom satisfy the eye, much less the mind. Nature or mechanism is here much beholden to art. In daguerreotype portraits success depends

very much on the *pose* of the figure ; and for this we must call in the artist.

It appears, then, that truth is something more than the actual transcript of what exists.

Conversely, the real—the actual—is something less than the truth. For, that which *is*, has its independent existence. It may lead to nothing, be in connexion with nothing, and never be reproduced. Its having once happened proves its possibility, and nothing more.

This is the plain metaphysical account of the matter. We can now understand why it is not sufficient for us to be told,—‘ There once was a man answering to such a description of the poet ; a sky, such as that which the painter has represented.’ For we can form no conception of a man differing from other men in all the attributes of humanity ; and the impressions produced on us by natural phenomena are so much influenced by association, we are so accustomed to regard the external world as a whole, that we cannot form an artistic conception of anything differing so entirely and altogether from that which we have seen or imagined, as to seem, not a part of the whole, but an excrescence.

In short, without regard to beauty, but merely to truth, we are justified in saying, that the ideal is to be aimed at even when we are most intent upon the real.

Before proceeding further, it may be well to draw a distinction between two different senses in which the word ideal is used :—

1st. It is used as opposed to real, in the following sense, viz.—That is ideal which represents to us our idea of a thing. That is real which represents the actual thing.

In this sense the two may be identical, for our idea may be so exact as to correspond in every way with the subject,—as an architect's idea of a house which he has planned and built.

2nd. Ideal is used to signify that which is characteristic of the genus,—as we talk of an ideal head of a warrior, when we speak of a head combining the characteristic or generic elements of such a character.

In this sense ideal will not correspond with real, as the individual has many peculiarities over and above the characteristics of the species or genus. The former of these is, as is justly observed by the author of *Modern Painters*, the more strict sense ; but the other has become so common, that it is hard to abandon it.

Notions of the ideal—of the combination of the various excellencies of individual form—have, no doubt, existed as long as artists have been. One of the first recorded instances of the principle being acted upon is that of Zeuxis, who, as Pliny tells,

us, when he was about to paint a picture for the Agrigentines, to be put up in the temple of Juno Lacinia, chose five of the most beautiful maidens of Agrigentum to serve as models, from whom he might select those points which he saw most admirable in each, in order to combine them into a perfect whole.

There is a curious letter of Raffaelle on the subject, addressed to his friend Count Castilione, in which he says, 'In order to paint one perfect beauty I must see many, with this condition, that your lordship help me to choose. As, however, beautiful women and good judges are scarce, I avail myself of a certain idea that hovers before me; whether this is likely to benefit art I know not, but at all events I strive to attain to it.'

Of all the instances that might be brought forward to illustrate this subject, I have selected only two—the one drawn from the most perfect period of Greek, the other of Christian art. The latter is especially interesting from its genuineness and simplicity. Pliny only gave a traditional report, which had come to Cicero's knowledge before his; but we have, in the letter of Raffaelle, his own words, acknowledging the principle he went on.

There is one remark which I must make before quitting this subject. It is one which has been often made before, yet its truth is not exhausted;

and that is, that there is no greater mistake than supposing the real and the ideal to be necessarily and universally opposed to one another.

We have seen how in one sense they are opposed—how in another sense they may coincide.

The truth is, that those works which bear the stamp of the highest ideal character are most like real life.

The figures on the east and west pediments of the Parthenon are the best instance of this. No one who has ever been in the Elgin room, at the British Museum, can have failed to observe the horse's head which is placed at the right hand corner of the groupe opposite the entrance. This is, in the noblest sense of the word, ideal, if the combination of all the higher qualities which we attach to the idea of a horse deserves that name. But it is also as true a transcript of living nature as can be. I have it on the best authority, that the painter who of all men living ought to be the best judge on this subject, Sir E. Landseer, after a close examination of this head, declared, that if the sculptor had made careful anatomical studies of 100 horses' heads, and thereupon proceeded to execute one in marble, he could not have produced a head more like the truth of nature, leaving the higher characteristics of art out of the question.

I mention this particularly, as we find that in the time of the Antonines a mistaken notion arose

respecting the very same thing. It was supposed that, in order to give nobleness of character to the horse, it was necessary to assimilate the features to the human countenance; and we find, in accordance with this belief, that, whilst the horse's head preserves its main features, the eye is assimilated to the human eye, in being made less prominent and full than it is in the horse. The nose is also slightly rounded, presenting a curved instead of a slightly hollowed outline.

Both these defects are observable in a greater degree in the Italian painters. Even Raffaele is not free from the error, and his pupil, Giulio Romano, has left still more striking instances of it.

It is strange that the finest and most truthful representation of the Arabian horse, the child of the desert, with its lean head, its inflated nostril, and proud dilating eye, should be found among the works of a Greek sculptor, who lived 450 B.C., and that the truth which he saw so clearly, and expressed so nobly, was compelled afterwards to give place to a falsehood commonly prevailing, and adopted by men of no vulgar mind, but, on the contrary, the greatest artists of their day, who had not only their own resources to draw upon, their own power of observation to guide them, but had also the example of perfect as well as of debased models to choose from. It is indeed strange that such men made so bad a choice; and this only shows

how far inferior to the Greeks, in æsthetic perception, were the heathen Romans, and the inheritors of their name and country in Christian times.

One great cause of the pleasure arising from the contemplation of works of art, is the beholding a faithful representation of the working of our feelings, and all that pertains to our moral character. If a poem has this qualification in a high degree, it compensates, to a certain extent, for imperfections in the plot. Many prefer the *Odyssey* to the *Iliad* on this account, that it represents to them more naturally and minutely their own feelings and emotions. It is more human. It enlists our sympathies more. It does not exhibit such strong gusts of passion, such violent, such unrestrained and unmixed emotion. Many, for similar reasons, give the preference to *Hamlet* over any other play of Shakspeare, though in many respects the plot is imperfect, or at least unsuited for dramatic purposes, an imperfection which the French stage critics, with the great Mr. Alexander Dumas at their head, have attempted to remedy.

It is a remark of Aristotle, that the poems of young men are deficient in moral sentiment. This is very natural. It is the business of a life to learn the workings of the human heart. He that writes not from experience had better not attempt the description.

Vigour in the construction of a drama or epic poem, force of imagination, variety in the incidents—these are the characteristics we should look for in the work of a young poet. The delineation of character, with all its nicely shaded variations, suited to the differences of age and circumstances, is reserved for the wisdom and experience of maturer age. We must not expect a young man to write an *Œdipus Coloneus* or *As you Like It*, nor one whose life is well-nigh spent to construct anything so full of energy and vigour of imagination as the *Iliad* or the *Tempest*.

There is one more point which I ought to mention here, as common to all the arts. Every work of art should be of a *certain* magnitude. What that magnitude ought to be, must depend on the nature of the subject, and on external circumstances. But this much we may lay down as a certain rule, that no work of art ought to be of such dimensions as that the eye cannot take it in at one glance, or the mind form a conception of it as a whole, however necessary it may be to examine the different parts in order to appreciate all its beauties.

In the case of a picture, or in that of a statue, much depends on the distance at which it is intended to be seen. In the case of a dramatic poem, we must consider the time allowed for its representation. The magnitude which would suit an epic

poem would be ten times greater than the laws of the drama would admit of on the stage ; and so in the other arts.

This principle is intimately connected with one which we have discussed before—the principle of unity. However, they are not identical, else Aristotle,—

‘Il gran maestro di color che sanno—’

‘the mighty master of the wise,’ as Dante calls him, would hardly have treated of them separately.

It is now time that I should recapitulate what we have gone through. We have seen how far imitation is the source of art, and how the imitative arts differ from each other. We have considered the growth of art in early times, and the position occupied by its several branches in a rude state of society ; in other words, the religious and historic value of the fine arts.

We then discussed the faculties principally employed in the production and estimation of works of art, and touched on the nature of the sublime and beautiful, with passing allusions to writers on these subjects. We then examined some of the principal constituents in works of art, such as design, unity, and magnitude, and entered into a brief discussion of the real and the ideal, and how far the latter is essential to every production of the artist.

With this I shall conclude the lecture.

LECTURE II.

SCULPTURE, which is to be the main subject of the present lecture, is the most simple of the arts, in respect of its means of imitation, its objects, and its manner.

I stated, in my introductory lecture, that the mean employed by sculpture in imitation is form—the perfection of solid form. For, although the material with which the sculptor has to do (whether it be marble, bronze or any other metal) does not admit of a minute representation of certain objects, such as the hair, eyebrows, and eyelashes of men and animals, and, generally speaking, anything of a fine and delicate texture ; yet as this is not essential in order to produce the proper effect which sculpture aims at, we may omit this consideration, and receive it as an axiom that the sculptor has a perfect command of form.

Colour, although it has been in many cases applied to works of Greek sculpture, particularly in the drapery, and in the ground of figures in relief,

and though it is occasionally used even now, as by Gibson, yet, as the effect of sculpture does not depend upon close imitation, still less upon deception, colour is, by common consent, abandoned as a means of imitation essential to sculpture, although, employed sparingly, it may help to heighten effect.

As the mean of imitation in sculpture is simple, although perfect in its way, so its objects are simple and limited. For we find that the objects, or, as we commonly say, subjects, (the subject of an artist's work and labour being his idea of the object,) selected by the best sculptors are either single figures or isolated groups of figures, and that complication of attitude and violence of motion are generally avoided, as unsuited to the province of the art, whose business is to select one moment of action, and represent that, and that alone. Consequently, the progress of any motion is excluded from representation. The sculptor must choose a moment of rest,—either that which precedes the motion, or that which indicates its completion. He may represent either the drawing back of the arm for the throwing of the quoit, as in one of the *discoboli*, or for hurling the spear, as in the 'Amazon' of the Exhibition, 1851; or the rest after the completed action, as the triumphant pause after the shaft has sped, in the 'Belvedere Apollo.' Even where the most violent muscular action is repre-

sented, as in the 'Laocoon,' it is not the actual movement which we see indicated, but the momentary pause, during which the muscular power of the serpents is balanced and held in check by that of the unhappy father and his two sons. A minute later, and you feel that their exertions, already superhuman, must be overcome; that the crashing of bone and relaxing of sinew must ensue; but as yet the equilibrium is maintained, the pause has not yet been interrupted.

I have now said enough to explain what I meant by saying that the sculptor is limited in the choice of his subject to a figure, or a groupe of figures, at rest; or, if in motion, at the commencement or completion of that motion.

We need not go far for a reason for this. The rigidity of the material, whether stone, marble, or bronze, excludes the representation of anything of a fugitive or transient nature. The Greek sculptors of the best age never attempted to convey much of what we term 'expression' in the features. They knew that expression is fleeting and momentary, but that the character impressed on the marble or bronze remains immovable; and so, in works of the classic or golden period of sculpture, we do not find minuteness of expression attended to.

In this respect, painting differs materially from sculpture. The more complicated means at the disposal of the painter allow him to represent an ac-

tion far more fully than the sculptor. Even he must choose his moment, if he is to maintain his character as an artist, and not lower his art to the requisitions of his employers, which has been done in many instances—one, that of the noblest picture in the world, the 'Transfiguration' of Raffaello. But he may attempt much more than the sculptor. His method has more of conventionality in it. This allows him more scope. The very perfection of form, which is at the command of the sculptor, renders the eye dissatisfied with anything short of perfection in those parts where imitation is attempted, yet which the nature of his material prevents his imitating exactly. Let the sculptor, then, beware of bestowing too much labour and finish on the drapery or the hair. He cannot give them their natural colour, consistently with the higher rules of art, which demand that the most perfect imitation should be reserved for that which is, in its nature, most noble. He should not, therefore, attempt illusion in form, because his very success would suggest another defect, and perfection in less important matters contrast unfavourably with the coming short in matters of greater import.

I will now give a brief explanation of the term conventionality, which I used above. It is, in art, 'a mode of representing natural objects, differing from the reality, but allowed to stand for it.'

Conventionality is always a confession of inability, or a concession to higher claims ; *e. g.*, a painter cannot represent all the leaves of a tree without infinite labour. We agree, therefore, to receive, as an equivalent, so many leaves, grouped in such a manner, as give the idea of foliage. Thus we make allowance for his inability. Even were he able to represent all the leaves, we should not require it, as such a representation would destroy what is called 'breadth of treatment.' And therefore, in consideration of this higher claim, we consent to receive a 'conventional' substitute for the closer imitation.

If we compare sculpture and painting in respect of conventionality, we shall find that sculpture, without imitating the wrinkles in the skin, the hair, the eyebrows, &c., closely, has yet solid form in marble answering to solid form in flesh. Here there is nothing conventional, except so far as the form in sculpture is removed from the ordinary human form. In painting, everything is conventional except colour, which is an imperfect mean of representing the hues of life. The figures are represented to us on the flat canvas as if they were solid. We do not regard them as having only one side, but treat them as actual figures. And it does not enter into our heads that a figure with his back turned to us has no face to warrant the expression in the countenance of another figure

further back in the picture, and looking towards him.

Perspective is another conventional means employed in painting and not in sculpture. The Greeks, whenever they had to represent a building in relief, as on a coin, gave the simple elevation.

Painting, then, must be a conventional representation throughout all its parts. Sculpture represents form by form, and is conventional, not so much in its means, as in the application of those means.

Owing partly to the greater conventionality of his art, partly to the nature of his materials, the painter is not called upon to sacrifice so much as the sculptor. Much more scope and freedom are allowed him in the choice and in the treatment of his subject. Outline and chiaroscuro will, if he make a right use of them, place him nearly on a level with the sculptor as to form; and in addition to this he has colour, which, besides its own intrinsic power in moving our sympathies, helps materially to produce the effect of distance, and to distinguish one substance from another similar to it in form or in tone—*i. e.*, strength of shade. Thus he is at liberty to introduce several masses, whether of figures or any other object, upon his canvas or wall, provided that he observes a certain proportion, which makes one subordinate to another, and all subordinate to the general design. Consequently he is able to represent matters relat-

ing to the principal action in a way to distinguish and explain, but not to draw the attention from it.

It is in this respect that painting borders on poetry. They are both descriptive. They differ in this,—that the poet describes, or has the power of describing, an action from first to last ; the painter must choose some characteristic point, which he may illustrate if he will, by other points, treated subordinately, taking care not to represent more than the eye can take in at once. If he do so, his work is not one, but is multiplied as many times as the eye of the beholder requires to be shifted in order to take in all the parts.

The difference between sculpture and poetry on this point is still wider. The poet may describe the serpents coming from Tenedos across the main, with their upraised crests rising above the waves ; their landing ; their gradual approach to the altar ; their seizing the sons of Neptune's high priest ; the attempt of the father to rescue them ; his own fate ; himself falling a victim, instead of proving a deliverer. All this he may describe, with the fearful adjunct of the father's cries mingled with those his unhappy children, a piteous accompaniment to the scene of woe. The open mouth and tension of the muscles in the principal figure of the groupe in marble indicate a high degree of suffering ; yet it is rather of the spirit than of the body : *Laocoon*, as Lessing says, sighs, but shrieks not. The sculp-

tor, to avoid a hideous representation of mortal anguish, has stopped short of the reality, which it is given to the poet alone to describe. *His* power rests not, as that of the sculptor and painter, with visible objects. Every sound, from the thunder that peals above us, and reverberates among the distant hills, to the melodious voice of the night-
ingale,—

ἦτε θάμα τρωπῶσα ἔχει πολυήχεα φώνην,—
'That in quick-changing modulation
Pours forth her richly-varied strain,'

is at his command, at least to describe, if not to imitate. He need not shrink from description of the wildest passion; of deeds revolting to man's nature, of murder, famine, and despair; of scenes which the eye cannot bear to dwell on—Medea slaughtering her children—Philoctetes driven to frenzy by the pains of his festering wound. He can make the hero weep as a child, and sway the stern nature of the warrior by hopes and fears, as the bulrush is swayed by the wind.

To the painter, and still more to the sculptor, all these things are sealed. They must not dwell on horrors, else they will produce, not pity, but disgust. They must avoid as much as possible the representation of violent passion, which distorts the features; and if the nature of the subject allow not of their representing the beautiful, they must strive to reach a higher end—the sublime.

Having now briefly discussed the means and

objects of sculpture, and shown how that art differs from painting, and how both differ from poetry, I propose to consider the end which sculpture has in view.

Generally speaking, the aim of the sculptor must be, to represent form and character, or, speaking more correctly, to represent character by means of form.

The delight which we should feel in looking at a work of sculpture is that resulting from a contemplation of perfect form. The lesson which we should learn is, a lesson in the science of abstract form and the outward expression of character. We go to the sculptor to learn the type of form proper to various characters. There is a proper type of strength: we have this exemplified in the statues of Hercules. There is another type, that of activity: we find this in the statues of athletes and dancing fauns. There is a third type of masculine beauty, belonging to the idea of divinity, of youth, and grace: we have an instance of this in the 'Belvedere Apollo.' Queenly dignity was typified in Heré; feminine grace and loveliness in Aphrodité. Lastly, of the higher attributes, divine majesty was represented in the 'Olympian Jove' of Phidias, repose in his 'Theseus.'

In all of these, form is the medium of expression. We may look in vain, as I before said, at the countenance for minuteness of expression. It is rather in the form and attitude that we learn

what the artist intends to convey. The Greek sculptors, of the earlier and nobler period of art, were somewhat careless of the expression of the face; so that without the insignia by which they distinguished characters slightly different, it was difficult to tell one from another. In the copies or imitations of earlier works that have come down to us, the face of Apollo does not differ much from that of Bacchus; but we recognise them at once by their emblems—the lyre of the one, and the thyrsus and vine-leaves of the other. Although Colonel Leake tells us that ‘the gods were distinguished from one another, among the Athenians, more by countenance, attitude, and form, than by symbols,’ and Ovid says, *Met.* vi. 1,—

‘*Sua quemque Deorum
Inscribit facies,*’—

we may learn from the following fact that there was no great attention paid, in the time of Pericles, to minute points of character. Alkamenes and Agoracritus, scholars of Phidias, contested the prize for a statue of Aphrodité, to be erected at Athens. The former was successful, and Agoracritus, having somewhat altered the insignia, sent the statue to Rhamnus, where it was entitled Nemesis.

The Greek sculptors, of later times, aimed more at representing feelings and emotions, both those of a sad and those of a joyful character.

[*Note.* This element, namely, the pathetic, has

more predominance in modern art. To go no further for instances, I would mention several in the Exhibition, 1851 :—Hancock's 'Beatrice,' in the south transept; the 'Canadian Mother,' in the nave; the 'Dying Indian Chief,' an American work; and many others.]

One great characteristic of Greek art is the supreme importance given to the human form: The Greeks never allowed drapery to interfere with the form and attitude of the figure. 'They attached it,' says Reynolds, 'for the most part, close to the figure; and its folds, following the order of the limbs, enable the eye to trace the form and attitude without any ambiguity.' So little did they care about a close resemblance to nature in these minor points, that they never attempted to represent drapery such as it was actually worn. That which veils the forms of the goddesses Pallas, Heré, and Aphrodité, is always supposed to be wetted. Else we should say that it clung to the limbs in a most unnatural manner.

The drapery of the figures on horseback in the frieze of the Parthenon is not, as Sir C. Eastlake says, to be supposed to represent the dress actually worn at the time. Nor can we imagine that Achilles stood up in wrath before Agamemnon and the council of chiefs with only a helmet on his head and a sword in his hand. These are merely instances of the general law to which I have before

alluded, as observed by the Greek sculptors, to treat all the subordinate parts, where imitation would be most easy, conventionally, and with reference to the more important parts; and to reserve the closest imitation for that which, in its nature, is most noble.

In the foregoing remarks, I have drawn your attention rather to the points in which the imitative arts differ from each other. In treating of plastic art among the Greeks, our observation will be called to the connexion between sculpture and the other branches of art. Not only do we see sculpture lending its aid to architecture to adorn the temples of the Grecian gods, but we also find painting called in to give effect to both. Whether in the best days of Greek art the smooth surface of marble temples, and that of statues, received any colouring, is a disputed point. The balance of testimony is against it; but both Pliny and Vitruvius speak of an artificial coating, no doubt transparent, being given to marble buildings and statues, to preserve them from the weather. Praxiteles is said to have been most successful in those statues which the painter Nikias helped him to finish. The question is not, therefore, whether the Greeks used any artificial means to give a surface to their statues, but whether it was coloured. A writer in the *Museum of Classical Art*, M. Scharf, is in favour of a slight tint, which would allow of the

granulation of the marble being seen through. K. O. Müller was of opinion that colour was not used for the surface of the flesh, but that it was employed for the drapery:—‘The wounds and blood were stained, and the ear-rings and ornaments gilt. Their marble temples were left white; parts of the architectural ornaments were coloured, but sparingly. Those of coarser material were plastered, and entirely coloured. The back-ground of all their bas-reliefs was painted.’

All this we can understand. A more difficult question is, with regard to the eyes, which were inlaid with gems, or coloured glass; the effect of which is, in more instances than one, mentioned by writers on Greek art as giving a life-like character to the countenance.

[*Note.* The only cases in which we have tried this have not been, so far as I know, encouraging. I have seen glass eyes made for stuffed birds and beasts, and I cannot say that the effect is very life-like. Nor do I remember being struck with admiration by the radiant expression of the eyes in Madame Tussaud’s wax figures, such as that in the ‘Venus’ of Praxiteles, described by Lucian.]

Plutarch speaks of three classes of decorators being employed in finishing statues—varnishers, gilders, and tinters. Of these, the gilder was called in to ornament the hair, over which there was sometimes a thick overlay of gold. This fact, of

which there have been several instances, accounts for the epithet golden-haired, so frequently ascribed to the goddesses, especially to Artemis and Athéné. In the application of these additional means of effect, the Greek artist was guided by his feeling for the beautiful. He was a law to himself. He conceived the temple, with its fluted columns; its pediment adorned with figures in complete relief, some projecting further than others, casting their shadows differently as the day advanced; its long friezes, with figures in bas-relief highly coloured; and its metopes, each with their separate device in alto or mezzo-relievo, in harmony with each other and with the whole: he conceived all these at once, and knew, therefore, how much one art should borrow from another, how much it should abandon of its proper character. There was no fear of his making one part too prominent, none of his losing the ideal by too close imitation of nature, or substituting the individual for the type. He knew the bounds of each art so well, that he needed not to have recourse to rule. He could snatch a grace from one, without destroying the character of the other. None could move more freely than he did, yet without overstepping his bounds. None could avail himself so largely of the resources that were open to him, without violating the laws of propriety and cultivated taste. Even the most costly materials were united by the Greek sculptor into an

harmonious whole. Could we do the same? I fear not. What should we make of a colossal statue of ivory and gold? Just such a gew-gaw as would be fit to place side by side with Gog and Magog. What would a modern sculptor produce if he attempted to follow out the description of some antique statue, with its golden armlets and hair, and its tinted lips, and its eyes sparkling with gems? Such a work as we should all exclaim against; and perhaps, after all, the fault would be in ourselves, and not in the sculptor. For the artist should feel that he has our sympathy. He should not be called upon to say, 'Vos plaudite;' but should be sure of the merits of his work being at once and universally acknowledged. This feeling existed in a higher degree at Athens, in the days of Pericles, than at any other place in any period. It was with no feeling of mistrust that he bade his countrymen feed their eyes on the beauty of their native city, till, becoming true lovers of her, they might depart with her image indelibly engraved upon their hearts, resolved alike to conquer or to die in her behalf. He spoke to a people whose inmost being was penetrated by a deep love and feeling for art,—not as something external to them, but as a manifestation of their own thoughts and aspirations. How could they exhibit their patriotism better than in those glorious structures which owed their form to the genius of Phidias

and his contemporaries? In the Propylæa, in the Parthenon, in the Odeum, they read the story of their own greatness; and if they needed more, if they wanted to be told how they had stood forth as the deliverers of Greece, they might flock to the theatre and listen to the twice-told tale of *Æschylus*, how they had gone forth in battle to meet the long-haired *Mede*. Or, if freedom was giving way to licence, and a love of law and constituted authorities yielding to an insatiate lust for change and the overthrowing of time-hallowed institutions, they were told by the same voice that reverence was due to justice, that their conduct should be tempered by fear—fear of the deities who brought to nought the rash schemes of impious men, and suffered not the transgressor to go free on earth, or in the world below.

The people who submitted to hear the chiding of this grave preceptor, found an expression of their mirth in the comic verse of *Aristophanes*. He, too, sometimes reproved them, but it was with a smile on his face; and the Athenians felt too much that he was uttering their own thoughts to be offended at him. In both these poets, and in *Sophocles* no less, we find many allusions to works of plastic art—some more, others less distinct, but all bearing witness to the truth of what I said, that the Greeks followed the various branches of art, not as isolated and standing apart, but as connected with each other.

The influence of plastic art on poetry is a subject well worthy of our attention, especially in reading the masterpieces of the Greek dramatists. We ought not to forget the component parts of the lyric drama, which owed at least as much to the laws which regulate movement and posture, as to those which govern sound. The same principles of composition would apply to the arrangement of the chorus and to that of the columns in a Doric temple. If dancing be called the 'poetry of motion,' we may call the artistic arrangement of still figures 'the poetry of rest,' or 'the statuesque of life.' And in the determining the posture of single figures, as that of Clytemnæstra standing over the dead body of Agamemnon, or of groupes of the principal actors, the poet, who was the διδάσκαλος, would doubtless have recourse to the sculptor and painter; or, at all events, would act on similar principles. On this subject, which has been treated by many writers, I will not detain you, but proceed with our inquiry as to sculpture.

In the history of art we can always trace three periods of development. The first exhibits the untutored vigour of youth; the second the strength and fulness of manhood; the third the overwrought powers of luxurious old age. To the first belongs the energy of growth; to the second the realization of powers evenly balanced; to the third the bloom of decay.

Three classes of men find their pleasure in con-

templating the works of these three periods. Those who prize the motive more than the artistic skill, delight in the strong archaic type; those who value execution for its own sake, or beauty, not as typical of higher perfection, but for itself, prefer the luxuriant and slightly effeminate type; those who look for a combination of these excellences, but require that the lower quality should always give place to the nobler, choose the second.

One of the oldest specimens of Greek sculpture is a fragment consisting of two metopes, taken, in 1822, from the ruins of a temple at Selinus, in Sicily. One represents an heroic exploit of Hercules, the other Perseus cutting off Medusa's head. Both figures are stiff in attitude; and the conventional manner of representing the hair in regularly arranged curls, the stiff and uniform folds of the drapery, and the liberty taken by the artist of exhibiting the upper part of Hercules' figure full and the lower part in profile, are characteristic of a very early age—certainly not later than the 50th Olympiad. In fact, this specimen belongs to the earliest part of the first period.

Another specimen, better known and more important, was discovered at Ægina, among the ruins of a temple of Pallas-Athené. A number of statues, evidently belonging to two different groupes, were put together and arranged by Thorwaldsen as he conceived them to have filled the pediments of

the east and west front respectively. His restoration of the two groupés may be seen in the Glyptothek, at Munich. The subject of one is supposed to be the conflict over the dead body of Patroclus; that of the other, the combat of Telamon and Hercules against Laomedon, king of Troy; both representing, therefore, Greeks fighting against Asiatics—a favourite theme for poets, painters, and sculptors.

The Æginetan marbles indicate a higher degree of advance in the art than those of Selinus. The grouping (if we may trust to Thorwaldsen's restoration) is better and more symmetrical, and the figures show greater knowledge of the human frame. True, we have not the finer muscles represented, but the essential characters of the human frame are impressed upon the marble; and in the sinking form of the dying Patroclus, with his head bowed down, and his relaxed limbs, we have true and genuine feeling displayed. The heads are inferior to the rest of the work: they are disproportionately large, and the features are ill conceived and poorly represented. The countenances have all a meaningless smile; there is the same uniform disposition of the folds of the drapery and the locks of hair. In short, we still feel that we are in the infancy of art, which lingers round symbolic representation, and has not yet grasped the full meaning and truth of nature.

The fact of the execution of the bodies being so superior to that of the heads, in the Æginetan marbles, points to a period in Greek civilization when gymnastics exercised more influence than music or the culture of the mental faculties. The old Dorian spirit still reigns supreme. All that a system of bodily training and military discipline could do had been exemplified in Sparta, under the laws of Lycurgus, and, in a less degree, in Argos, Corinth, and Ægina. Even Athens was not free from the same influence. The spirit of obedience to laws, and of reverence for the Gods, the love of order (*κόσμος*) and symmetry, in which was the spirit of that ancient body of ordinances, (*ἔνταξ*), pervaded not only the Peloponnese, but all the neighbouring states of Greece. This was shown at Athens in the respect they had hitherto paid to the military power of the Spartans; in the heavy punishment they decreed against any one who ventured to tamper with the constitutional law (*γραφὴ παρανόμων*); in the maintenance of the court of the Areopagus; and in the simple fashion of dress, which, as Thucydides tells us, they adopted from the Spartans.

But there was another element within them, which nothing but circumstances had repressed, and which was called forth to life by the Persian invasion. Within a few years great changes took place. The Athenians shook off the yoke of their

tyrants, and became a free people. They bore the brunt of the engagement at Marathon and at Salamis, and were hailed as the deliverers of Greece by the voices of the allied states. Then they awoke to a consciousness of their own greatness; and, as succeeding events brought additional wealth and influence, they not only restored their native city, which had been given up as a prey to the barbarian invader, but made it the wonder of Greece. The Ionian element in their character, the dawn of which had shown itself at Marathon, now shone forth in full light. Fertile in resources; eager for novelty; desiring all that foreign lands could supply, either as an ornament of wealth or an instrument of luxury; abhorring the strict rules of laborious discipline, and that influence of public opinion which interferes with the gratification of private taste; ready to dare anything, to encounter anything, where dominion or glory might be won; passionately fond of display; reckless of expenditure; the Athenians still acknowledged a guidance more to be depended on than their own will, a constraint more salutary than freedom: Pericles directed their counsels, Phidias their love for art.

I have said thus much by way of introduction to the period which we are approaching, as it is impossible to separate the history of Greek art from that of Greek life. The former period represented the nation's youth, vigorous and full of promise, but

unformed and undeveloped in parts, just as in all great characters we may trace, not an even growth of all the parts, but first one, then another, springing up and advancing towards maturity. The period at which we have now arrived represents the nation in its prime. Nothing has occurred to impair its strength. All its thoughts are great, and fixed on great objects. It has assimilated to itself enough of polish and refinement to soften its hardness, without abating its vigour. It is full of noble enthusiasm ; abounding in means, it is still more full of motives ; and its motto is,

‘ Nil parvum, aut humili modo :
Nil mortale sequar.’

It is characteristic of such an age that its greatest statesman was surnamed ‘The Olympian,’ and its greatest artist represented none but gods, or divine personages. It is a sign of the free development of thought at Athens during this period, that its works of art breathe forth the fulness of life—a life only not human, because it was greater and more ideal ; and of the wholesome discipline that still was exercised over the licence of unbridled power, that the severe Dorian style prevailed in architecture. The Temple of Theseus, the Parthenon and Propylæa, were all in the Doric style.

The peculiarity of a Doric temple, as compared with one in the Ionic style, consists in the greater massiveness and severity of its forms, these being

the result of the exclusive prevalence of right lines. With the single exception of the pediment, which formed a triangle, the lines of the architecture are all vertical or horizontal. To counteract this rigidity and monotony of line, was the business of the sculptor. What room was allowed him for this? Greek art of this period did not recognise the propriety of statues being sprinkled about a building, as we see them on many modern edifices; but the sculptor was allowed a space for the exercise of his art within certain prescribed limits. The result of this was perhaps not so lively an effect, but one which suited the sober imaginations of the Greeks.

The spaces left open for the sculptor's decoration were the 'tympanum,' or hollow of the pediment, which in Doric temples was deep enough to admit of figures 'in the round,' *i.e.*, genuine sculpture, sometimes called 'alto-relievo.' The metopes, or spaces between the triglyphs, where a considerable projection from the surface was compatible with the safe preservation of the work, and was productive of a good effect, by breaking the flatness of the surface, were generally filled by works in high relief, sometimes called 'alto,' but better called 'mezzo-relievo,' in contradistinction to the other two kinds, and also because, in point of fact, about half the figure projected from the surface. There was also a third space left—namely,

the frieze, running round the external wall of the 'cella,' or part of the temple within the portico. This space was ornamented by sculptures in low relief, or 'basso-relievo.'

The appropriation of these three kinds of sculpture to the parts of the temple which I have described, was not casual, nor depending solely on the fact that such a space had to be filled; because, if this had been the case, we should have found them employed indiscriminately. But it depended on the specific character of each, on the relative distance from the eye of the spectator at which the sculptures were to be seen, and on the degree of light which they would receive. 'Basso-relievo' was not fitted for the outer wall of the temple, because it would help little to break the flat surface. In the tympanum it would not be seen at all. Here, then, the sculptor placed his groupes of 'round' figures, not merely because there was room for them, but because his art was displayed to best advantage in overcoming the difficulties of situation, in making the flowing lines of life fall in with the rigid lines of the architecture, and in causing, by the skilful projection of some figures, and by the keeping back others, an effect of light and shade, which arrested the eye at a distance, and gave the desired variety without interfering with distinctness of form. This is no easy matter to achieve. We all know that objects

in deep shadow are dimly seen ; and if a strong shadow be cast upon an object in light, intersecting its outline at anything approaching to a right angle, the object seems cut in two ; that is, our eye, being interrupted in its progress, wanders from the substance to the shadow, and the form of the object is lost.

[It would be difficult to give rules, even if our time allowed of it, for the overcoming such difficulties. But it is well that we should have some idea of what an artist has to contend with before we pass a judgment on his work.]

Bas-relief found its place in the frieze running round the wall of the temple inside the portico. Why should not mezzo or alto-relievo have been employed there ?

Alto-relievo, employed as an architectural decoration, requires a strong light, and must be viewed at a considerable distance, else we lose the shadows, which constitute a main part of its effect. Mezzo-relievo also wants a strong light, else we cannot see the rounding of the forms. In the metopes of a Doric temple it had this advantage, and by its bold projection it would cast a shadow which would relieve the parts in light.

Bas-relief, as we have seen, would cast little or no shadow ; and, consequently, at a distance it would be scarcely distinguishable from the wall. It was fitted then for a place where it had little

light, and would be seen from a short distance, both of which were the case within the portico; the breadth of which would vary from ten to twenty feet at the sides, and from that to thirty feet at each end of the temple.

The strongest light, says Eastlake, that would be thrown upon the frieze would be at mid-day, when the sun shone full upon the pavement below; but as reflected lights are uncertain, and may proceed from various points, the sculptures in question were calculated to be equally distinct in whatever direction the light was thrown. This object was partly attained by their flatness. The flatness, which insures light, would, however, be altogether indistinct, unless the outlines were clear and conspicuous at the first glance. The contrivance by which this is effected is by abruptly sinking the edges of the forms to the plane on which they are raised, instead of gradually rounding and losing them. In many cases the side is undercut, like some mouldings in architecture which require to be particularly distinct, and thus presents a deeper line of shade.

It is this treatment of the outline, rather than the greater or less projection from the plane, which constitutes the difference between basso and mezzo-relievo,—both being intended to be seen at a short distance, though from a different angle, but the one being suited to a strong, the other to a dim

light. (*Literature of the Fine Arts*; art. Sculpture.)

The best specimens of sculpture that we have remaining in these three different kinds, are those taken from the ruins of the Parthenon by Lord Elgin, and placed in the British Museum in 1816. As their removal from Athens has been the occasion of much vituperation directed against the English government, it will not be out of place if I mention the state in which they were found by Lord Elgin. The eastern pediment had been in great measure destroyed by the Christians, who had pulled down a portion of the pronaos of the temple, in order to make room for the absis of their church. This damage was done long before the bombardment, in 1687, by the Venetians, under the Proveditore Morosini and Count Koenigsmark; for we find, in the drawings taken under the Marquis de Nointel's direction in 1674, the centre of the pediment is one large void; and, in 1676, Sir G. Wheeler, who visited Athens with Dr. Spon, writes: 'The postick, or hind-front, (for so, by a very natural mistake, they call the east front,) was adorned with figures; . . . but now all of them are fallen down, only part of a sea-horse (a horse's head) excepted.'

The western pediment, which represented the contest of Pallas and Poseidon for the right of territory, was less damaged; but its sculptures, and

indeed all the works in marble, were in great danger from the Turks, who, finding that the marble of Mount Pentelicus made excellent lime, used the ruined materials of the Parthenon freely, not caring whether they were carved work or rough blocks. It was a question, then, between removal—pillage as many called it—and utter annihilation; for a very few years would have witnessed the destruction of all that remained; and the English government had the good sense to interfere, and sanction a robbery, for which all true lovers of art have cause to be grateful.

Without detaining you longer, I will proceed to a description of the sculptures.

The pediment of the east front was adorned with sculptures representing the birth of the goddess Athené. So says Pausanias. Modern writers have given a latitude of interpretation to this, and explained it so as to mean her first reception among the gods. She was probably represented in a soaring position—her figure projecting somewhat beyond the pediment. On each side sate Jupiter and Juno (Zeus and Heré), on their thrones; about them, filling up the central groupe, were the figures of the other Olympian gods. Further removed, on the left, were the figures of the gods of the earth—Ceres and Proserpine, and Theseus, or, more probably, Cecrops, the autocthon king of the country; on the right, those of the Eumenides,

daughters of night, and the other *Dii inferi*; in the right corner, the heads of two of the horses of the chariot of night, turned away; as, in the left corner, there were the two heads of the horses of the chariot of the sun, turned towards the centre. The figures increased in size as they approached the centre; the most conspicuous, from its soaring attitude, and the beauty of its workmanship, being the statue of the virgin goddess. Of these, all that remain are, three horses' heads, two of the car of day, one of that of night; the disputed figure of Theseus, or Cecrops, Ceres and Proserpine, and Iris conveying the intelligence from Olympus to earth; and, on the other side, the three Fates, who, as the daughters of night, fitly occupy that position next to the car of Selene, 'the eye of night,' (*Æsch. Sept.* 390); and a bust, supposed to be that of Nike, which was discovered prostrate within the tympanum. The sculptures in the western pediment represented the contest of Athené and Poseidon for the land.

[*Note.*—The goddess was represented in a commanding attitude, grasping a spear in her right hand, and (probably) holding a shield on her left arm, indicating her office of guardian of the land. This statue had fallen down when Dr. Spon, Sir G. Wheler, and M. de Nointel visited Athens; hence the figure of Poseidon was mistaken by them for

Zeus, as will appear by the following quotation from Wheler's account :—

‘There is a figure that stands in the middle of it, having its right arm broken, which probably held the thunder. Its legs straddle at some distance from each other, where without doubt was placed the eagle: for its beard, and the majesty which the sculptor hath expressed in the countenance, although these other usual characteristics be wanting here, do sufficiently show it to have been meant for Jupiter. He stands naked, for so he was usually represented, especially by the Greeks. At his right hand is another figure, with its hands and arms broken off, covered half way the legs, in a posture as coming to meet Jupiter; which perhaps was a Victory, leading the horses of the triumphant chariot of Minerva, which follows it. The horses are made with such great art, that the sculptor seems to have outdone himself, by giving them a more than seeming life: such a vigour is expressed in each posture of their prancing and stamping, natural to generous horses. Minerva is next represented in the chariot, rather as the Goddess of Learning than of War, without helmet, buckler, or a Medusa's head on her breast. Next behind her is another figure of a woman sitting, with her head broken off; who it was is not certain. But my companion bade me observe the next two figures, sitting in the corner, to be those

of the emperor Adrian and his empress, Sabina ; whom I easily knew to be so, by the many medals and statues I have seen of them. At the left hand of Jupiter are five or six other figures ; my companion taketh them to be an assembly of gods, where Jupiter introduceth Minerva, and owneth her for his daughter.'

There are several mistakes in this description, but it is valuable, as coming from an eye-witness. The figure he describes as Jupiter was Poseidon ; that which he takes for Victory was probably Athené herself. The figure in the chariot is doubtful. Behind the chariot was a figure which he omits to mention—Erichonius, being instructed by Athené how to guide the steeds. The two figures sitting in the corner, which Dr. Spon said to be the emperor Hadrian and Sabina, are very doubtful. The likeness is not sufficiently close to be certain, and it is unlikely that the sculptures would have wanted restoration in Hadrian's time ; else nothing would be so likely as that he should order his head and that of his empress to be substituted for the originals. The supposition that Jupiter was represented introducing Athené to the assembly of gods, shows that Wheler confounded the subjects of the east and west pediment.]

Of all the figures in the west pediment, only four are preserved, of which that of the river-god Ilyssus is in the best preservation. Even in 1787, the

figures, says Stuart, were so ruined as to prevent his making any particular drawings from them.

In the metopes were represented combats, such as those of the Centaurs and Lapithæ, subjects which had this peculiar recommendation, that they allowed the sculptor to introduce in the majority of them diagonal lines, which helped to balance and bring into harmony the vertical lines of the triglyphs, and the horizontal line of the architrave and of the cornice.

‘ On the whole there were ninety-two tablets : fifteen from the south side are now in the British Museum ; one in the Louvre. From Carrey’s drawings and Stuart’s account, we see that on the front or east side, Pallas’s combat with the giants, and other battles of the gods, were chiefly represented ; in the middle of the south side, scenes from the elder Attic mythology ; towards the two corners, the battle with the Centaurs ; on the north, among others, the battle of the Amazons ; on the west, equestrian and foot battles, alternately.’

The frieze of the cella, which is the best preserved of all the Parthenon sculptures, was 5/ \$28 feet long, of which as much as 456 feet is still pretty accurately known. There are fifty-three tablets in the British Museum, besides the stucco casts of the west side. The whole represented the Panathenaic procession. ‘ On the west side were to be seen the preparations for the cavalcade ; then, south and north, in the

first half, the horsemen of Athens galloping in files ; next, those who took part in the chariot contest which succeeded the procession, in the lively action of 'apobataë' springing up and down, and with them goddesses of battle as charioteers ; then, further on the south, the old men of the city ; on the north, choruses with players on the flute and cither, bearers of wine-skins, trays, and water-vessels ; nearest the front, on both sides, the sacrificial cows with their attendants. On the east side, surrounded by virgins who bring the consecrated gifts, and the presiding magistrates, are seated the twelve gods. Also the priestess of Pallas Polias, with two erséphori and the priest of Poseidon Erechtheus, who hands the peplus to a boy. There are traces of gold and paint on the draperies and hair. The reins, staffs, &c., were of metal.'—Müller's *Handbuch d. Archäologie*.

In every part of this frieze we find the same easy, natural, representation of Athenian life on festal days—a representation corresponding to that which Attic writers have given us. We find, in the youthful choir of maidens that form the Panathenaic procession, the same decorum and reverence which Aristophanes alludes to in describing the education of the good old times ; in the young men there is all the chivalrous character and joyousness of spirit that we should look for in the youth of Athens, who were not bound to the rigid

observance of a laborious discipline ; but who, although they lived a life of ease and enjoyment, were as ready to answer the call to arms as their Spartan neighbours.

We see here no traces of imperfect knowledge, nor adherence to early types, as in the *Æginetan* marbles, but knowledge drawn from the fountain-head of nature, accurate observation joined to the most skilful execution, and a feeling for grace and beauty of outline that could not be carried further without a sacrifice of truth. With all these excellencies, which we have not in the earlier style, we find the architectural laws of symmetry and harmony observed ; though the full perfection of life is expressed, without any conventionality in the means of imitation, there is nothing like a servile imitation of individual points. The hair floats free, yet in the simplicity of the ancient fashion ; the treatment of the drapery is as far removed from negligence as it is from archaic precision ; the difference of substance is fully indicated, yet without any apparent effort ; we trace the bones and sinews at the points where they approach the surface, yet there is no display of anatomical knowledge ; the muscles seem to have elasticity, and the joints sharpness ; yet we think less of these points than of the life and motion imparted to the whole : in short, there is an economy of artistic power observ-

able in these sculptures, which is strongly contrasted with its lavish display in later works.

The metopes are somewhat harder in their execution than the sculptures of the frieze or those of the pediments. This quality is almost inseparable from the representation of an age when might was right, and the progress of civilization was furthered by strength of arm more than by legislative wisdom.

In the figures of the pediments we have the fullest and most perfect representation of primeval life. The 'Theseus' might be taken for the type of humanity—the ancestor of the human race, from whom all were descended ; the horses' heads, especially that of the car of night, picture to us the ideal of the horse as it sprung to light in obedience to its Creator's call ; and when we look upon it, we feel no disposition to quarrel with a philosophy which derived all existing things from some pre-existing type ; but rather, when we have seen and become familiar with these ideal forms, we go forth into the world, as those who have sojourned awhile in the region of pure ideas, to recall and keep alive by recollection the memory of those once-seen types, from which all things derive whatever they have of excellence, and from which they only differ by different degrees of imperfection and deterioration.

In bidding you school your eyes and form your taste by frequent contemplation of these great models, I am only repeating what has been urged upon you in the first lecture read before this society, by Mr. Newton, who says truly, that if we wish to learn the grammar of art, we must go to the Elgin marbles.

It is not known whether Phidias executed any of the marble statues or any of the remaining sculptures of the Parthenon. The probability is, that they were executed under his immediate superintendence, and touched by him when required. His great work at Athens was the statue of Athené, which stood in the cella, which was hypæthral, *i. e.*, open at the top. It was probably covered by the peplum, which formed a canopy to protect it from the weather. The statue was of colossal dimensions, being twenty-six cubits high. Like the other great chryselephantine statues, it was made of *wood*,* overlaid with ivory and gold; the ivory being used for the flesh, the gold for the drapery.

[*Note.*—This was made in such a way that it could be removed, a fact which we know from the famous story of Phidias being brought to trial on the charge of having appropriated some of the gold

* Aristotle, *de Mundo*, (see Flaxman's *Lectures*.) says *stone* formed the basis of these colossal statues.

(24 talents) voted for the purpose of adorning the statue. He disproved the charge by weighing it, and cleared himself and Pericles ; but the enemies of the latter brought a fresh charge against Phidias, that on the shield representing the exploits of Athené, he had introduced his own likeness, and that of Pericles. As this was construed into an act of impious presumption, the artist was cast into prison, and died in the first year of Ol. 87, just before the commencement of the Peloponnesian war.]

The goddess was represented standing, with her lance in hand, and her shield resting at her feet; typifying wisdom enjoying peace won by martial achievements.

In another colossal statue, (which, according to the design, was to be of bronze,) he represented the goddess as the champion of the city. The design was finished after his death by Mys ; and the statue was placed between the Parthenon and Propylæa, where it towered above the buildings, and was seen at a great distance by mariners at sea.

The work of Phidias which Pausanias and other ancient writers speak of as his chef-d'œuvre, and as one of the wonders of the world, was his chryselephantine statue of Zeus at Olympia. This was executed Ol. 85 ; and the common belief was, that Zeus had revealed himself to Phidias as Homer describes him, shaking Olympus with his nod ; and, on the artist asking for a token of his approbation

after the work was finished, that the god answered by a thunderbolt, which fell near the temple, and the place of which was pointed out to travellers. Reverence withheld the Romans from moving this wondrous work, which remained at Olympia till Christian times, when it was removed to Constantinople, and some time after perished by fire.

[From the account of Pausanias, who gives an accurate description of it, 'the god was represented sitting on a throne, his head crowned with an olive-chaplet. In his right hand he held a figure of Victory, also of gold and ivory; with his left he grasped his sceptre, adorned with various metals. His sandals and mantle were of gold; the latter covered with figures of animals and flowers, especially lilies.

'The throne was richly ornamented with gold and precious stones, ebony and ivory; and, moreover, adorned with paintings of different animals. Above the pillars of the throne appeared four dancing goddesses of Victory, and at the foot of each pillar two others. On the foremost pillars above were lying Theban children, carried away by Sphinxes; and, lower down, Apollo and Diana were introduced, slaying with their darts the children of Niobe. Between the pillars of the throne were cross-beams, reaching from one to the other; on the foremost, opposite the entrance, eight statues should stand; one, however, is wanting; on the other cross-beams appears Hercules with his comrades,

among whom is Theseus, engaged in contest with the Amazons ;—twenty-nine figures in all. The throne was supported, not only by its corner-pillars, but also by eight columns of equal height between them. Quite above, at the highest part of the throne, over the head of the god, (probably, therefore, wrought in bas-relief on the back of the throne,) Phidias represented on one side three Graces, on the other three Hours, as daughters of Zeus. On the stool on which the feet of the god rest, are golden lions, and the battle of Theseus with the Amazons, executed in a grand style. Lastly, the base, which supported the throne and footstool, was adorned above with a cornice, and on the sides with numerous figures of the gods, wrought in gold,—it looked like a group of the Olympian gods ; among them, first, Helios, mounting his chariot, then Jupiter and Juno, the latter followed by a Grace, whom Mercury holds with one hand, and with the other Vesta, who follows close upon him ; next is Amor receiving Venus, who is rising from the sea, and to whom Peitho, Persuasion, holds out a garland. Then comes Apollo with Diana, Minerva with Hercules ; at last, at the very basis, Amphitrite and Neptune ; last of all, Luna, urging on her steed. One sees allegorical references to moral and terrestrial life lie at the bottom of all.

‘ Near the statue, (or perhaps in the open space in the middle, underneath the seat,) were introduced walls, to prevent people looking into the in-

terior of the work ; these, too, were richly ornamented ; they contained paintings by Panæus, the brother of Phidias, figures of heroes and combats.' The traveller does not seem to have accurately taken the dimensions of the statue in height and breadth ; but we know that it reached nearly to the roof of the temple, and other accounts give sixty feet for the height, a considerable portion of which is, doubtless, to be reckoned for the base.]

From this description we gather, that the effect of the whole, with its costly materials and gorgeous colouring, must have been almost dazzling, conveying more the notion of Asiatic magnificence than Greek simplicity. The proportions of the statue, the attitude, and expression of the head, must have been pre-eminently grand, to make the spectator forget the pomp of gilding and costly drapery, and the abundance of living forms that occupied every vacant space, and left the eye no resting-place. The countenance of the father of gods and men was bowed, as if in answer to prayer ; to have seen it, was esteemed an antidote for all earthly pain and sorrow ; and to depart from life without having seen it, was looked upon as no less a misfortune than to die uninitiated in the mysteries.

Phidias not only confined himself principally to the representation of gods, but to those whose character had most of dignity and serene majesty. Thus it

was that he represented the Olympian Zeus, and his daughter Athené. Besides the two statues of the goddess at Athens, above-mentioned, he exhibited her warlike character in a statue at Plataea, called *ἀρμία*, and her noble proportions in another at Lemnos, called *καλλίμορφος*.

To the era of Phidias, though somewhat earlier in date, belong the statues in the Theseion. Of these are remaining ten metopes on the east side, and eight adjoining, to the north and south. The subjects are the achievements of Hercules. On the frieze in front are represented battles of heroes under the guidance of gods, supposed to be Theseus and the Pallantidæ; behind, the battle of the Centaurs. 'All,' says Müller, 'are equally spirited and grandiose.' There are casts of them in the British Museum. The figures of the caryatides, in the chapel dedicated to the daughters of Pandrosos, attached to the Erechtheum, an ancient temple on the Acropolis, also belong to this period. Although closely connected with, indeed forming a portion of, the architecture, the sculpture of these figures exhibits the characteristics of Phidias' era, though in a lower degree than the works of his school.

Whether the two colossal statues at Rome, which have given the name of Monte Cavallo to the Quirinal hill, are genuine works of Phidias' time, is very questionable. The harness (Schnaase re-

marks) is unquestionably of Roman form ; so that we cannot give much weight to the inscriptions, which give one to Phidias, the other to Praxiteles. But it is very probable that one of them is a copy of a statue of Phidias, which Pliny speaks of (under the title of 'colossum nudum') as existing at Rome in his time. To whatever period they are to be ascribed, the union of ideal grandeur with truth of nature makes them the admiration of all artists, and constrains us to trace back their invention to an earlier and better period than that of their execution.

The frieze of the temple of Apollo at Phigalia, which was built by Ictinus, architect of the Parthenon, belongs also to the same epoch. The subjects of the frieze are the battles of the Centaurs and Lapithæ, and those of the Greeks and Amazons. The former are treated with more boldness of imagination and fancy than those of the Parthenon : one of the Centaurs is at the same time fighting with an adversary in front, and striking out at another behind. The conflict with the Amazons has more to attract us, in the grace which is still preserved, even in the agony of death, by the female combatants, and by the air of life and motion imparted to the whole. The treatment of the drapery differs both from the Æginetan style, and that of the sculptures of the Parthenon, in being at the same time natural and lifelike, and

also hard and wanting in repose. Whatever faults it has are such, however, as we can easily pardon, as it shows fertility of invention, richness of fancy, and vigour of execution.

These sculptures were discovered by Professor Cockerell and some others, and brought to England, where they are now in the British Museum. Contemporaneous with the old Attic school of Phidias, there was a celebrated school at Argos, at the head of which was a sculptor scarcely less renowned, Polyclitus. He, too, was famous for his chryselephantine statues, especially for one of Heré, whose outward form of representation he seems to have fixed, as Phidias had done those of Zeus and Athené. The bust of Juno, in the villa Ludovisi, at Rome, is believed to be an imitation of the colossal statue of Polyclitus. He competed successfully with Phidias for a prize, the subject being an Amazon resting on a spear, and his successful statue was placed in the temple of Diana at Ephesus. He advanced his art in several respects, chiefly by fixing a law of proportion, of which his Doryphorus, a youth bearing a spear, was called the canon or rule; and also by his making the weight of the body rest on one foot, in contradistinction to the ancient practice, thereby producing a contrast between the supporting, weight-bearing side of the body, and the supported, freely-resting side. This was no trifling alteration and improvement.

It removed from sculpture the architectural constraint which still bound it, and gave to it the freedom and grace of life suited alike to the Greek character and to that of plastic art.

Polyclitus is mentioned by Quintilian as unsurpassed in finish, but somewhat deficient in force and vigour. Like Phidias, he represented gods, but after a more human and elaborate manner.

Myron, his contemporary, a native of Eleutheræ, in Bœotia, led the way in another direction, in the close imitation of nature. Although he sculptured gods, he did not win such renown by their representation as by the less ideal subjects which he chose. His 'Discobolus'* and his 'Cow' (the subject of several epigrams) were the most celebrated of his works. This closeness of imitation, although it afterwards found indiscriminate admirers, was found fault with by the critics at the time, as we read of Demetrius and Callimachus, that they went too far in their imitation of nature. Callimachus, called *κατατηξίτεχνος* by Pausanias, from his diluting

* The Discobolus in the British Museum is an ancient copy in marble from the bronze statue of Myron. There are other copies extant, but that in the British Museum is the best preserved. In all respects but the head it answers to Lucian's description, (*Philopseud.*) who expresses, in a few words, the general character of the statue as 'bending forward in the attitude of throwing, with the head turned back towards the hand that holds the discus, (this is now bent forward,) one knee gently bent; the figure appears ready to rise as soon as it has discharged the discus.'

(literally, melting down) or enfeebling art, first used the auger for small statues; before his time only the chisel was used. He is known to us better as an architect, from his having invented the Corinthian capital. Demetrius, of Athens, was celebrated for his old men. Quintilian says he was too fond of literal imitation: 'Nimius in veritate.' These artists, and Myron, had something in common with the Æginetan or archaic style—viz., that the execution of the bodies of their figures was superior to that of the heads, which were deficient in ideal character and an air of life. Where the subject did not transcend the bounds of common nature, as in the case of animals and portrait-statues, they did full justice to it.

Both Polyclitus and Myron worked principally in bronze, which admits of greater delicacy of finish than marble.

Before we quit the boundaries of the second period of sculpture, it will be necessary for us to notice some artists and their works, which differ considerably from the school of Phidias, or old Attic school, and from the contemporary schools of Argos or Sicyon, but yet have more in common with them than with the later schools.

Scopas, the founder of the new Attic school, was a native of Paros, and worked in Parian marble. He chose his subjects principally from the cycles of Dionysus and Aphrodité. Both of these offered

a wide field. Bacchus was represented 'sometimes in early infancy, as he was delivered by Mercury to the nymphs ; sometimes as a beautiful youth, of almost feminine delicacy, supported by a Muse, and leader of their chorus. He was also represented with a more masculine person, as a conqueror, or as the giver of poetic inspiration, until he becomes the venerable and bearded philosopher in the sacred mysteries, teaching the immortality of the soul, transmigration, with the ascent and descent to Hades, or the lower world.' (Flaxman, Lect. vii.) Venus-Aphrodité, with her attendants, Eros, Himeros, and Pothos, were also represented by him. The attempt to distinguish between love, desire, and longing, in a work in marble, indicates a closer attention to expression, and to minute points of character, than we have hitherto met with. His idea of Aphrodité is probably preserved in the famous 'Melian Venus,' now in the Louvre. The goddess is partly draped, standing quietly, her head raised, as if in consciousness of victory, (whence the name Venus Victrix.) The expression of the countenance and the attitude are noble and commanding, and free from that timidity and bashfulness given to the later statues of Venus. That peculiar dreamy and languishing expression of the eye which the Greeks called *ὕγρον*, is represented by the drawing up of the under eyelid. The finer muscles are represented with greater attention to detail than in the Elgin marbles, and the difference of substance

in the hair and flesh is more carefully indicated ; otherwise, the difference in style is very trifling.

Scopas also carried out the ideal of Apollo further in his 'Pythius Citharædus,' or Apollo playing on the harp. The statue was described by Propertius, ii. 31, 15 :

' Inter matrem deus ipse, interque sororem
Pythius in longâ carmina veste sonat.'

A famous work of his was, Achilles escorted by sea-deities to the isle of Leuce, a subject in which tender grace, heroic grandeur, daring power, and a luxuriant fulness of natural life, were combined in wonderful harmony. Pliny speaks of it as 'præclarum opus etiamsi totius vitæ esset.'

The name of Scopas is generally joined with that of Praxiteles, who, although he was forty years younger, worked in conjunction with Scopas at the bas-reliefs with which the Mausoleum was decorated.

Another great work is ascribed to one or other of them—the groupe of Niobe and her children. The epigrams in the Greek Anthology ascribe it to Praxiteles, but Pliny (xxxvi.) says : 'It is not known whether Scopas or Praxiteles wrought the groupe of Niobe dying with her children.' Whether the groupe which was discovered at Rome in 1583, and which is now at Florence, is the original or not, it is difficult to determine. Müller thinks not, 'as the treatment of the bodies, although in general excellent and grandiose, does not display that uni-

form perfection and living freshness which characterized the works of the Greek chisel at the best period, and which is observable in the so-called Ilioneus (one of the Niobid groupe) in the Glyptothek at Munich.' (*Handb. d. Arch.*) It is, however, in all probability, the groupe of which Pliny speaks.

It is characterized by a noble simplicity, by singleness of sentiment, and a certain severity of treatment which raises the subject—human suffering exemplified in a form of matchless beauty—above the level of ordinary nature, and almost to the divine ideal. If the sculptures in the pediment of the Parthenon represent to us the cycle of Olympian gods, and heroes descended from them, and may therefore be fitly compared to the Homeric epos, the groupe of the Niobe represents that portion of the cycle of mythology from which the subjects of dramatic poetry were taken, and we may compare it to the noblest specimens of the tragic drama, with which its aim is identical.* Whilst in the Olympian gods the highest moral attributes were typified, in the groupe of the Niobe we find pathos raised to the highest possible level. A female character is rightly chosen for the representation of grief; since the expression of grief and

* For if, adopting the Aristotelian definition of tragedy, its end be, 'the purification of the passions of fear and terror through a course of like passions,' that of the Niobe, which represents to us the fulness of mortal anguish, without any repining, or debased expression of the countenance, is identical.

passive endurance was looked upon by the Greeks as unworthy of a man, but suited to the female sex. The figure of Niobe would be raised above, ordinary suffering nature, if not by the nobleness of the form, at all events by that of the attitude. The mother rises above the fear and pain of death. She is not merely beseeching, she is protecting—endeavouring, though vainly, to shield her youngest child, who flies to her for succour, and exhibiting the heroic power of self-sacrifice that exists in haughty and unsubdued natures; an idea never before so grandly expressed in sculpture, and only finding its parallel in the tragedies of Sophocles, where the self-devotion and endurance of which women's nature is capable are shown, not in the gentle and more feminine Ismene, but in the high-minded and daring Antigone.

To the age of Scopas, the writer of the introduction to the first volume of the *Dilettanti* work on sculpture ascribes a small bronze figure of Hercules with the apples of the Hesperides; the marble 'Hercules' at Lord Lansdown's, found with the Discobolus of the Townley collection; the marble 'Venus' of the same collection; and one discovered among the ruins of the amphitheatre at Capua, now in the Museo Borbonico, at Naples. These two statues, like that in the Louvre, (the 'Venus Victrix,') are partially naked; each has a mantle, covering only the lower part of the body, and falling to the ground.

The name of Praxiteles is most celebrated for his representations of Aphrodité. The statue known by the name of the 'Cnidian Venus,' which displayed the unveiled form of the goddess, was celebrated as the most perfect pattern of female loveliness. It is believed that the 'Venus de Medici' is an imitation of the famous statue of Praxiteles; but there is no proof of this, and the style evidently belongs to a later period. The 'Coan Venus,' which was preferred to the Cnidian, on account of its greater severity, and of its being draped, was executed at the same time; both were of Parian marble. We may class with the works of Praxiteles, either as originals or copied immediately from him, the 'Apollo Sauroktonos,' now in the Vatican; the 'Apollo of Florence,' commonly known as the 'Apollino;' and the beautiful statue of Cupid bending his bow, in the British Museum, probably a copy of that which occasioned the story of Phryne's successful stratagem against the sculptor.

Generally speaking, the advancement made in the art under Praxiteles and his school was, the carrying to perfection of the graceful and flowing style. He chose subjects corresponding to the soft and elegant style of art which he practised; they were for the most part female figures or youths, and he is believed to have been the first sculptor who ventured to make a statue of Venus entirely naked. Hence the surprise which Venus is made

to express in the epigram in the *Anthologia*:
"Paris saw me naked, and Anchises, and Adonis.
I know of these three only. Where did Praxiteles
see me?"

It will be naturally asked, To which period of sculpture do these works belong, the second or the third? This is a difficult question to determine. For, in the new Attic and its contemporary schools, there was still so much grandeur and simplicity, that we can hardly exclude works which were the theme of admiration of all artists, from the highest class: and yet we cannot reckon together with the works of Phidias, statues in which Fauns and similar beings were represented, 'resembling each other in their playful and wild gracefulness, transient expression, and hilarity approaching to beauty.' The simplest way of avoiding the difficulty is, to make the difference one of style, not of time. There is no reason why individual instances of the grand style should not recur at a time when grace and elegance were more studied than sublimity: nor, indeed, why the same artist should not exhibit specimens of the three styles. It is easy enough to determine the character of any particular work; nor is it difficult to describe in general terms the style peculiar to any given period. It will be our own fault if we attempt too strict a classification, or to lay down universal rules, where the nature of the subject only allows us to deal in generalities.

Thus, in giving Lysippus a place among the sculptors of the third period (which, on the whole, I am inclined to do), we must not forget that he was celebrated 'for dignity and grandeur of expression,' and for following nature scrupulously.

[*Note.* His saying, 'Naturam ipsam imitandam esse non artificem,' is recorded by Pliny.]

But on the other hand, the alterations and improvements which he is said to have introduced into the art belong rather to the elegant than the sublime school. He made 'the proportions of the limbs longer, the action of the body less violent, and more easy and graceful. There was less sharpness and detail in his finishing; less display of anatomical science in the parts; and perhaps less vigour and energy in the general character of the whole: but more breadth and looseness in the composition, and more elegance in the proportions.'

Of the 1500 statues in bronze which he is said to have executed, we have none remaining. Payne Knight believed that the small figure of Jupiter which he possessed (now in the British Museum) was an ancient copy of one of the statues of that god, by Lysippus. The heads on the large gold and silver coins of Lysimachus are probably portraits of Alexander, taken from the statues of him, which Lysippus executed at different periods of his life.

A Hercules of marble, formerly in the Pitti Palace

at Florence, bore the inscription, *Λύσιππος ἐποίησεν*; but there is no proof from ancient authority that Lysippus worked in marble. Winckelmann (*Hist. de l'Art.*, vol. ii., p. 10), who knew the statue, says, in addition, that its execution was unworthy of Lysippus.

One or two of his statues were extant as late as the thirteenth century, and were destroyed, together with the 'Olympian Jupiter' of Phidias, at the time of the taking of Constantinople by Baldwin.

Martial pays a high compliment to Lysippus in one of his epigrams (ix. 45):—

'Insculpta est basis, indicatque nomen
Λυσίππου lego : Phidiæ putavi.'

More clearly belonging to the third period of art are the Rhodian sculptors, Agesander, Athenodorus, and Polydorus, known as the authors of the groupe of the Laocoon, which Pliny considered the finest work that had been produced up to his time. The time at which the artists lived is a matter of controversy. Thiersch considers the sculptors of the Laocoon as contemporaries of the Emperor Titus, and as employed by him in ornamenting his palace on the Esquiline hill, where the statue was found. Lessing also attributes the groupe to a much later period than that commonly fixed upon, namely, the Macedonian, which would make the sculptors contemporaries of Euthykrates, the son of Lysippus. This opinion is adopted by

K. O. Müller, Winckelmann, Payne Knight, and others. The whole depends on the interpretation of a passage in Pliny (xxxvi. 4), which is, perhaps, just obscure enough to leave the matter in some uncertainty.

As I have already described the groupe (which needs no description, except as it serves to illustrate principles of art), I will only remark, that in the opinion of the best judges it is not inferior in execution to the noblest works of Greek sculpture. Its differences are of kind, not of degree. In the place of simple grandeur, we have elaborate science; for calm repose we have energy of muscular action; for that conventional treatment of accessories, and keeping under of the resources of art, a method of treatment which seems to attach equal importance to all the parts, provided that the artist's skill of execution be fully displayed. For the natural proportions of the limbs, we have an ideal standard substituted, according to which the forms of the father and his sons are represented, not as more or less perfectly developed, but as if graduated according to scale, the boys being, in fact, little men. It is on these grounds that we dispute the superiority assigned by Pliny to this groupe, and place it among those works which belong to the decline of art.

'To the Macedonian period belong the head of the youthful Hercules in the Townley collection, the 'Venus Architis,' the detached head of the laughing

Faun, and the head of Hercules crowned with a chaplet of poplar.

'Chares of Lindus, who made the celebrated 'Colossus of Rhodes,' was a pupil of Lysippus, and also Tisicrates, a sculptor of Sicyon, who followed so closely in the steps of his master, that it was often questioned whether certain works were by Lysippus or his scholar.' The great excellence of the school was in bronze casting, which was carried on in great perfection after the death of Lysippus. The 'Farnese Hercules,' although probably of somewhat later date, and the work of Glycon, an Athenian, may be classed with the works of this school, as it is believed to have originated from a coin struck by the inhabitants of the city of Perinthus, to commemorate their successful resistance to Philip of Macedon (who besieged them twice ineffectually). The coin represented Hercules, the guardian of their city, resting after his labours. Apollonius, the son of Nestor, an Athenian, is known as the sculptor of the celebrated 'Belvedere Torso,' a fragment of a groupe representing Amphiion and Zethus binding Dirce to the horns of a bull.

The 'Belvedere Apollo,' or 'Apollo Alexikahos,' is one of the finest specimens of later sculpture. It was found in Nero's villa at Antium, and is assigned by Thierch to the age of that emperor, on the ground that it is not mentioned by Pausanias or other ancient writers. This may have been owing

to the circumstance of Phidias having made a statue of Apollo in the same character, and by his nobler treatment of the subject having pre-occupied men's minds, and made posterity less alive to the beauties of the later work.

We have now considered the means employed by sculpture, and seen what kind of imitation the artist is constrained, by the nature of his material, to aim at. We have also touched on the objects of a sculptor's imitation, and compared his art with that of the painter and poet, as to conventionality and other points.

We then considered the end which sculpture had in view—namely, the expression of character, not in its minute details, but in its broadest types.

Having thus defined the proper province of sculpture, we turned our attention to its connexion with architecture and painting, as exemplified in the best period of artistic development in Greece.

We then passed in review over the three periods of sculpture among the Greeks, dwelling more especially on the second, as the noblest in its aim, and most perfect in its execution.

I have said little or nothing of modern sculpture, although it exhibits some features of its own, not borrowed from the classical age. Nor have I alluded to the remains of Roman sculpture, as the Romans borrowed their knowledge of the art from Greece. When statues were brought by thousands

from captured Greek cities, it would have been strange if imitators had not risen up among the Romans; but they *added* nothing. Even in the days of Hadrian, the most that was attempted was a revival of ancient Greek art. It is in Greek sculpture, then, that we must look for the archetype—with reference to this that we must lay down laws to guide us in the pursuit of an art which never again reached so high a stage of excellence as it attained to in the days of Pericles. The application of general laws to particular instances, whether among ancient or modern works, is an easy matter. It belongs to the historical treatment of the subject to trace out the *working* of principles, which it is the critic's business to ascertain, and lay down once for all. I should be glad to think that I had done my part in this as effectually as you will that which will devolve upon you, whenever an opportunity may offer itself, of judging of the works of modern sculpture by a standard founded on the contemplation of the antique.

LECTURE III.

IN the present lecture, I propose first to consider the *means* employed by painting—viz., outline, chiaroscuro, and colour. Next, the *application* of those means, giving rise to the different kinds of painting.

It may appear needless to define outline ; but as it has been said with truth, that outline has no real existence in nature, it will be well for us to see what is meant by it. Aristotle's definition of it is well known. He calls it *πέρας στερεοῦ*, 'the boundary of solid form.' This has one great recommendation—that of brevity. It fails, however, when applied technically to the art of painting, as painting has to do with the expression or representation of form, not with abstract form. We must, therefore, seek another definition, even though it be somewhat lengthy.

Outline, then, is 'the representation of an imaginary line circumscribing the boundary of the visible surface of objects, without indicating by light or shade the elevations and depressions, and

without colour.' Only one indication of light and shade is used in outlines—the greater lightness or darkness of the lines.

The study of contour or outline is of the utmost importance to the painter. One of the greatest artists has declared, that he who has finished the outline has finished the picture. This is so far true, that, without a perfected outline, either in the mind, or on the canvas, it is no use proceeding any further with the picture.

Chiaroscuro, an Italian phrase, meaning 'clear-obscure,' or 'light and dark,' has been adopted into our vocabulary of art, and is, in painting, the art of judiciously distributing the lights and shadows in a picture.

The mode in which the light and shade is distributed on any single object is easily shown by lines supposed to be drawn from the source of the light which is shed over the figure: but chiaroscuro comprehends, besides this, aerial perspective, and the proportional force of colours—when these are added; by means of which, objects are made to advance or recede from the eye so as to produce the appearance of a naturally united whole.

The rules of chiaroscuro are not capable of being laid down with precision. It is a subject that requires, not only close attention and careful education of the eye, but great delicacy of conception, and skill in execution.

When carried to perfection, it is, perhaps, the most powerful instrument employed in painting for the production of a resemblance to life. Its power is best seen where there is little positive colour used. Some imitations in fresco and oil-painting of bas-reliefs are perfect, and produce a complete illusion. The higher kinds of painting, however, do not aim at illusion; and the work of chiaroscuro is limited to such a representation of solid objects as may give a notion of their solidity. In the human figure the representation of the fullness and roundness of the limbs by means of chiaroscuro is technically called modelling—a term borrowed from plastic art.

Chiaroscuro was almost entirely neglected by the painters of the thirteenth and fourteenth centuries. Hence their works appear hard and flat. It reached its highest point towards the end of the fifteenth, and the beginning of the sixteenth century. At the head of the masters of chiaroscuro stands Correggio. M. Angelo, great in everything that he attempted, fully sustains his reputation in this point. I have been told by artists who have studied at Rome, that Raffaele falls very much behind him, comparing his frescoes in the Vatican with M. Angelo's in the Sistine chapel.

Rembrandt is a great master of chiaroscuro; but he shuns the admission of light into a picture too much to allow of his being placed first.

Guido stands at the other pole, some of his pic-

tures being painted almost without shadows, as the 'Ascension of the Virgin,' at Munich, quoted by Schelling as an instance of the purely spiritual style.

Titian, although his fame rests chiefly on his colouring, is a great master of chiaroscuro: and several painters of the school of Bologna, as, *v. g.* Ludovico and Annibale Caracci, and Domenichino, cultivated it with success.

Closely connected with outline and chiaroscuro is the art of perspective, which is 'the representation on a plane surface of objects seen from a certain point called the point of view.'

As we see by means of the rays of light which proceed in straight lines, or in what may practically be considered as such, from the different points of an object to the eye, perspective rests on optical principles; and one kind—viz. that which relates to the form of the object—is called, sometimes 'linear,' sometimes 'mathematical perspective.' There is another kind, called the perspective of colour, or aerial perspective, which teaches the gradation of colours according to the relative distance of objects. Both these are of the greatest importance to the painter. Without a correct observance of the rules of perspective, no picture can have truth and life. We do not want to represent the forms of things as we know them to be, but as they appear to us. The other mode of representation we leave to the Chinese.

Perspective alone enables us to represent fore-

shortenings with accuracy, and it is requisite in delineating even the simplest positions of objects. As long, therefore, as its rules were unknown, art remained in its infancy. The Greeks and Romans were not unacquainted with the simple laws of perspective, as the paintings found at Herculaneum testify; but the art was not cultivated by them to any great extent. Nor was it carried to a high degree of perfection among the Italian painters till near the close of the fifteenth century.

Pietro della Francesca, or Pietro Borghese, who lived during the first half of the century, is mentioned by Vasari, as having made a drawing of a vase, so ingeniously contrived, that the back, the sides, the bottom, and the mouth, were all shown, the whole drawn with perfect correctness, and the circles gracefully foreshortened.

However true it may be that he was the first to develope among the Italians the principles of perspective, yet Pietro Perugino, Aristotile di San Gallo, Bramante (the architect of St. Peter's), and Fra Luca Pacciolo, are generally considered as the great masters of perspective, to whom their contemporaries and successors were indebted for what they knew.

The contour of an object, drawn upon paper or canvas, represents nothing more than such an interception of the rays sent from the extremities of the object to the eye, as would arise on a glass

put in the place of the paper or canvas. The situation of an object on the other side of a pane of glass being given, the delineation of it upon the glass depends entirely on the situation of the eye on this side the glass. The nearer the eye is brought to the glass, the less will be the space occupied on its surface by the object, and *vice versâ*. On the other hand, the nearer the object on the other side of the glass is, the larger will be the space that it occupies on the surface of the glass. If its surface be parallel to that of the glass, it will be so represented; if oblique, its shape on the glass will be oblique; all lines that lie within the surface of the object appearing foreshortened, more or less, in proportion as they proceed in a more or less direct line to the eye. When the line of direction is quite straight, they will appear as points.

Now, if a person, keeping his eye steadily fixed at the same point, draws the figure of an object seen through a pane of glass, (or any transparent plane,) with a pencil, as if the point of the pencil touched the object, he will then have a true representation of the object in perspective, as it appears to his eye. If pictures were always to be first drawn on transparent planes, the theory and art of perspective would be comprised within a very narrow compass. But, in order to obtain the desired representation of visible objects upon opaque

planes, rules must be deduced from optics and geometry; the application of which, in accordance with our observation, constitutes what is properly called the art of perspective.

I am not going to detain you here with even a brief account of the technical part of this subject. The principle on which perspective is based is, as we have seen, very simple, as all first principles are. Its applications are manifold and complicated, requiring time and attention far more than I can claim at your hands.

Although the laws of perspective are deduced from those of optics and geometry, a knowledge of which is necessary to the *scientific* study of the subject, yet a very sufficient *practical* knowledge may be derived from observation. In fact, many artists, although they are acquainted with the general laws of perspective, dispense with them in practice, having acquired such accuracy of eye as to be able to delineate any object correctly without having recourse to rule.

Aerial perspective is no less important than linear, although its rules are not so capable of easy demonstration.

It teaches us to judge of the degree of light which objects reflect in proportion to their distance, and of the gradation of their tints in proportion to the intervening air.

The nearest objects only appear in their true

colours and full light. In the case of the more distant, the light and colour become blended with the colours of the vapours which fill the air, in proportion to their distance, until, at last, the objects become lost in an indistinct mass of a bluish tinge, in the horizon, whilst their colour and that of the air become one. The proportion of this degradation, as it is called, is regulated by the purity of the air, being greater according as there is more vapour in the air. Hence, distant objects in a clear southern air, appear much nearer than they really are to an eye accustomed to a dense northern atmosphere. As the air changes, the aerial perspective must change. Morning, noon, evening, moonlight, winter, summer, the sea, &c., have their different aerial perspective.

In aerial perspective, the weakening of the tints corresponds to the foreshortening of the receding lines in linear perspective. In the illuminated parts of objects, the tints are represented as more broken and fluctuating; the shaded parts are often aided by reflection. If the degree of the density of the air be given, the degrees of these gradations may also be ascertained, not by mathematical rules indeed, but by close observation of nature.

By aerial perspective two results are obtained :—
1st. Each object in a picture receives that degree of colour and light which belongs to its distance from the eye. 2ndly. The various local tints are

made to unite in one pervading tone, which is nothing more than the common colour of the air, and the light which penetrates it.

Aerial perspective is hardly found at all in the productions of the ancient German and Italian schools to the time of Pietro Perugino. It was cultivated most in the Lombard schools; also in the school of landscape painters, with Claude at the head. Of our own artists none is so remarkable for his power of aerial perspective as Turner, though many, as Wilson and Copley Fielding, have shown great knowledge of the subject, joined to admirable feeling and power of observation.

I now come to the third mean employed by painting—colour.

The Newtonian theory of colour is, perhaps, the best known, as well as the most lucid and intelligible of any that have been put forth. Founded on experiment, it appeals, not to our imagination, but to our powers of perception and observation. According to that theory, a ray of white light is composed of seven differently coloured rays—blue, indigo, violet, red, orange, yellow, green. Admirable as this arrangement is for other purposes, it has a flaw which renders it less available for the art of painting. That flaw is, the admission of indigo, which is unnecessary, as it will appear.

That there are only three primary colours is allowed by all. The nature of a primary colour is,

that it should contain nothing of any other colour. Blue, red, and yellow answer this condition.

Mixed in equal proportions, these three colours produce three secondary colours—violet, orange, green.

Mixed in unequal proportions they produce what are called *tones*. As two equivalents of blue with one of red produce blue-blue-red, or a blue violet tone.

Two equivalents of red, united with one of yellow, produce red-red-yellow, or a red-orange tone.

Two equivalents of yellow, united with one of blue, produce yellow-yellow-blue, or a yellow green tone.

Now, indigo is nothing more than a blue violet tone. Why should the other tones be nameless, and indigo have its place among the constituents of a ray of light? It may be more discernible by the eye; but it is not on that account more entitled to consideration in a theory which is bound to be consistent with itself.

The fact is, that a ray of white light is composed of an infinite number of variously coloured rays; and though these may arrange themselves more readily and conveniently into seven, and are in fact discernible in a prism, yet if we wish to arrive at a definite conception of a true scientific nomenclature of colours, we shall find it more profitable

to fall back on the old threefold division, arranging the three primary colours at equal distances from each other round the circumference of a circle, and dividing the intermediate spaces into as many parts as may be required.

V. g. If we bisect the space between each of the primary colours, it will give us the relative position of the secondary colours; and if we further subdivide the space between each primary and secondary colour into twelve parts, we shall get seventy-two colours or tones. If the circle be again divided by a series of twenty concentric circles, in which the colours diminish in intensity or depth from the centre to the circumference of the outer circle, we shall get 1440 shades of the six prismatic colours. Each ray will then consist of twenty shades or tints of one of the seventy-two different tones of the primary and secondary colours and their combinations.

The principal advantage of this circular arrangement of the spectrum is, that it enables us, without difficulty, to find the opposite colour or tone of any given one, and that it enables us really to see why one colour is said to be opposite or complementary to another.

If, on the other hand, we arrange the seven colours perpendicularly, we shall not be able to arrive at any satisfactory principle which will explain the fact of one colour being the opposite to another. For the interval between red and its opposite,

green, is a fourth ; that from orange to blue is a fifth. Either, then, the intervals have nothing to do with the opposition of colour, or they are wrongly assumed.

I have said enough, I think, to show my reasons for discarding from the artist's use the Newtonian theory of colour, although founded on ocular observation, and suited to other theories—that of sound, for instance,—because it does not suit the painter's purposes so well as that which I have laid before you.

The expression 'complementary colours' was not invented solely with reference to the theory of colours. It had its origin in 'actual phenomena, which were first described by Buffon in 1743, who published an account of his observations on the colour of the image perceived by the eye, after it has been directed for some time to an object of some particular colour, its *accidental* or *opposite* colour. For instance, if the eye is fixed on a red wafer lying upon a sheet of white paper, it will appear fringed with a faint green : if, after examining this phenomenon for a considerable time, the eye is turned to another part of the paper, where the red wafer cannot be seen, a spot will be apparent of the same colour as that which appeared to fringe the red—viz, green. Hence, green is considered as the complementary colour to red, being composed of two of the three primary colours, of which red is the third,

the eye apparently supplying the deficiency necessary to complete the component parts of a ray of white light.*

'These phenomena are of the greatest importance, since they direct our attention to the laws of vision, and are a necessary preparation for future observations in colours. They show that the eye demands completeness, and seeks to eke out the colorific circle in itself. The purple or violet colour suggested by yellow contains red and blue; orange, which responds to blue, is composed of yellow and red; green, uniting blue and yellow, demands red; and so on through all degrees of the most complicated combinations.†

[*Note.* The circular arrangement of the colours of the prismatic spectrum has occurred independently to several investigators of the phenomena of light and colours.

Moses Harris, the author of the *Aurelian*, published, in 1766, a book entitled the *Natural System of Colours*, containing a diagram nearly similar to that given by Goethe in his *Theory of Colours*, by Merimee in his *Treatise on Oil Painting*, and by the author of the *Art of Painting Restored*. The subject has received the fullest investigation since the year 1828 by the eminent chemist Chevreul, who has

* Preface to the *Art of Painting Restored*.

† Goethe's *Theory of Colours*, translated by Eastlake, quoted in the Preface to the *Art of Painting Restored*.

published the results of his inquiries in the *Mémoires de l'Académie.*]

Now, what is the practical conclusion that we arrive at from observations such as these ?

Why, one of great importance to the painter, who aims, for one thing, at producing a pleasing impression on the eye by means of colour. I mean this, that there should be a balance of the three primary colours ; that although, for certain reasons, as we shall presently see, there may be more yellow employed in one picture, more blue in a second, more red in a third, than of the two remaining colours, yet that a certain equilibrium should be preserved. It is well, therefore, before commencing a picture, to consider how the masses of colour will balance each other, especially if the colours be used pure, as in fresco painting.

There is another important consideration arising from the above-mentioned experiments—that colours are influenced by juxtaposition—viz., that a very pale yellow, or even white, next to deep red, will look like green ; pale blue or white, next to orange, will look like violet, &c. This was understood, at least practically, by all the great colourists, especially by Titian and Giorgione, of the Venetian, by Rubens and others, of the Flemish school. Hence, instead of loading their canvas with positive colour in the lights, they frequently used a warm transparent colour for their shadows, knowing that

this, by force of juxtaposition, produced the desired effect.

The primary and secondary colours exist in their purity only in the rainbow or in a prism. The material colours, or pigments, as they are called, have, with one single exception, more or less of impurity.

I need not go through the list of colours—any one who is interested about the subject can acquire the information he needs for himself.

There are two tests of the comparative purity of colours—heat, and mixture with white. Open burning at a certain degree of heat renders every earthy pigment redder. Some even turn blue by still greater heat.

If a colour does not alter under the influence of heat, and if it retains its purity when mixed with white, it is a pure colour.

Lapis-lazuli, or ultramarine, alone can stand these two tests. It is, therefore, proved to be the only pure material colour.

As the other material colours, or pigments, are influenced more or less by these two tests, they possess less or greater purity.

One impure colour will not correct another ; for impurity of colour means admixture of more than one colour. Unless, then, we can take away that which is over and above the pure colour, we cannot reduce the pigment to its pure state.

E. g. Madder lake—the purest red that we know

—contains some violet or blue. Carmine—the most brilliant red that we know—contains some yellow. Mix them, and we obtain the following result:—

$$\left. \begin{array}{l} 2 \text{ equivalents of red} \\ +1 \text{ equivalent of blue} \\ +1 \text{ equivalent of yellow} \end{array} \right\} = 1 \text{ equivalent of green.}$$

Now green, as we know, is the accidental, opposite, or complementary colour to red: and complementary colours, when mixed, destroy each other. So that, instead of obtaining a purer red by our mixture, we obtain a red having more impurity—*i. e.*, of additional colour.

Practically, this may answer our purpose; for the neutralizing effect of the two colours may suit our purpose better than the positive effect of one pure colour.

Colour is not only valuable as a means of imitation; it is one great means which the painter has of conveying sentiment. The tone of colour is that which first arrests our attention in a picture. It is like the key in which a piece of music is composed, or the metre of a poem.

We are by nature so constituted as to see a certain correspondence between different colours and different moral feelings. Warm colours are proper for conveying joyful sentiments: cold colours, for grave or mournful sentiments. According, therefore, as the subject of a picture is joyful or sad,

gay or serious, its prevailing tone must be warm or cold.

An instance of the former is Cuypp's 'Morning,' in the National Gallery. Its characteristic is a sunny glow which pervades the whole. The yellow light penetrates the transparent foliage, and plays around every object, from the grey horse, and the scarlet coat of its rider, to the dewy herbage in the foreground, which appears of a bright green, whereas it is in reality a pale yellow; the effect being produced by the warmth of the shadows, which are of a positive red.

Poussin's classical subjects are another instance of warmth of colouring being employed to convey joyful sentiments. The atmosphere in which his nymphs and Bacchanals move is wholly unlike that which we 'human mortals' breathe: in fact, the representation of hot, glowing air, in which he delights, not only adds to the joyous character of the scene, but makes us feel that we are looking on beings cast in no mortal mould.

As an instance of cold colouring employed to suit the subject, I will only mention Rembrandt's 'Crucifixion,' remarkable for its sombre hue. The prevailing tint is a dark, transparent brown, through which the objects glimmer fitfully. There is very little positive warm colour to be seen, and the light, instead of being distributed over the picture, falls immediately over the three crosses in the

centre, so that the eye is not distracted from the principal object, and the mind can dwell undisturbed on the awful horrors of the scene.

The painters of the Bolognese school fell into a cold, or, as it is called, a silvery tone of colouring, which suited such subjects as 'St. Sebastian,' 'The Mater Dolorosa,' 'The Penitent Magdalene,' 'Christ wearing the Crown of Thorns,' all of which Guido painted over and over again, but would have been most inappropriate to his famous 'Aurora,' (of the Rospigliosi Palace,) representing the chariot of the sun issuing forth from heaven's gates, which pour forth a flood of light, in which all the objects are bathed; chariot and horses, and the forms of the attendant Hours, eager to fulfil their task of opening and again closing the resounding portals of heaven for the god of day. This picture is a glorious exception to that coldness of colouring which I have mentioned as a fault common to the school.

Besides these general properties of colours, which we may call natural, as they arise out of the correspondence between our natural sensations and certain phenomena in the external world, there are others which are purely arbitrary. I mean the symbolical meaning attached to certain colours.

E. g. Red was established as a symbol of the Divinity and consecrated to his worship. It was applied to the costume of pontiffs and kings.

Cardinals now inherit this symbol of sovereignty. Besides this symbolic meaning, red stood for fire, divine love, and the Holy Spirit. 'White and red roses,' says Mrs. Jameson, 'express love and innocence, or love and wisdom, as in the garland with which the angel crowns St. Cecilia. In a bad sense, red signified blood, war, hatred, and punishment. Red and black combined were the colours of purgatory and the devil.'

Portal, in his *Essay on Symbolic Colours*, says, 'White is the symbol of God; gold and yellow indicate the Word, or revelation, and red and blue the Holy Ghost, or sanctification. The artists of the middle ages gave to our Saviour, after his resurrection, white or red costume.'

Oken, in his *System of Nature*, attempts a philosophical justification of the symbolism of colours. He says, 'Red is fire—love; blue is air—faith; Green is water—hope; yellow is the earth—the rigid, implacable, false; the only vice in opposition to the preceding virtues.'

The poet Tieck (in his *Phantasus*) observes,—
'How marvellous to be absorbed in a colour only as mere colour! How is it that the far bright blue of heaven awakens our longing—that we are moved by the purple lines of evening—calmed and consoled by a golden yellow? Whence the indefinable rapture of the fresh green, of which the eye can never imbibe enough to quench its thirst?'

The above remarks on the symbolism of colour are principally extracted from a work,—known, perhaps, to some of you under the name of the *Art of Painting Restored*, by Libertat Hundertpfund. The work of highest authority on the subject is that of M. Portal, a Roman Catholic, who takes much more for granted than we should be disposed to allow either as reasonable or generally known. It is, indeed, chiefly among Roman Catholics that we must look for a wide-spread belief in the symbolism of colour. With us, except in an antiquarian point of view, the subject is one of little interest. It is one, however, to which I felt that some allusion should be made in treating of colour.

I now come to the second part of my subject, and shall endeavour to explain briefly the principal methods employed by painters in ancient and modern times.

Among the Greeks there were two kinds of painting, known to us under the names of tempera and encaustic.

The word tempera means, originally, mixture, and refers to the practice of mixing colours with a more or less liquid medium, such as the white and yolk of eggs beat up, or size made of parchment boiled in water, with which the colours were diluted, and laid on the face of the wall, or any surface that was to be painted. Over the colours were some-

times laid a thin, transparent glaze of some resinous solution, which protected the paintings from the action of the weather, kept off dust, and enabled them to be washed without destroying the colour.

Among the Italians of the thirteenth, fourteenth, and the beginning of the fifteenth centuries, a similar mode of painting was commonly in use, with the sole difference, that the juice of the fig was mixed with either the yolk, or the white, or the yolk and white of eggs, as a vehicle for the colour, which was laid on walls prepared with lime, on panel, or on cloth.

In Germany and England tempera painting was commonly employed at an early period. The juice of the fig-tree was not used in these transalpine countries, but a varnish was used to protect paintings from damp.

Another method used by the Greeks was called encaustic, several kinds of which are mentioned by Pliny. One was a mode of painting on ivory, over which a thin layer of wax was spread ; on this the design was traced with a sharp-pointed stilus, like a graver's tool, or such an instrument as is used for etching, with the other end flattened or blunted for the purpose of correcting the design. When this was finished, and the wax removed, the outline, which was cut into the ivory, was filled in with colour, and the whole was glazed over with a thin coating of wax.

Another method was more like modelling in wax on a flat surface. The colours, mixed with wax, were laid on, and worked together with a blunt flat stilus, after which they were fused together by the application of heat, from which the term encaustic, or 'burning in,' was given to the method.

Paintings executed in these two ways were generally on ivory or wood, and of a small size, the larger kind of subjects being generally executed in tempera, which was looked upon as a higher branch of the art.

There was a third kind of encaustic painting, in which the colours were mixed with wax, and laid on in a liquid state with the brush. How the wax was held in solution, we do not exactly know. Probably some strong 'lixivium,' or alkaline solvent, was used. Requeno mentions, however, a kind of resin which, when mixed with wax, forms a brittle compound, capable of being ground up with the colours and mixed with water, so as to admit of being laid on a panel, or the surface of a wall, duly prepared with size. If a hot iron or pan of coals be applied, he says, to the surface of the painting when dry, the wax will melt, and the colours become fused into each other, as in the former method which I have described. Such a mode of painting would be equally applicable to large and small surfaces; and it is probable that it was extensively used in decorations.

Encaustic painting, although it was known, through the Byzantine artists, in early Christian times, was not much used in Italy, and still less north of the Alps. Tempera prevailed in Italy till the latter part of the fifteenth century, when a new method was introduced by Antonello da Messina—an artist who had the good fortune to become possessed of a secret discovered by two Flemish artists, Hubert and John Van Eyck. The former of these died in 1426, and was buried in the cathedral at Ghent. The latter survived his brother nearly twenty years, and was buried in the church of St. Donatus, at Bruges, which now no longer exists, although the inscription on his monument has been preserved.*

We may place the date of the introduction of oil painting in Flanders at 1410. What year Antonello da Messina went to Bruges, is not well known. There, however, he learned the secret of oil painting from John Van Eyck, (Hubert being

* It is written in Latin, and is in substance as follows:—

‘Here lies Johannes, who was celebrated for his surpassing skill, and whose felicity in painting excited wonder. He painted breathing forms, and the earth’s surface covered with flowery vegetation, completing each work to the life. Hence Phidias and Apelles must give place to him, and Polycletus be considered his inferior in art. Call, therefore, the Fates most cruel, who have snatched from us such a man. Yet cease to weep, for destiny is immutable ; pray only now to God that he may live in heaven.’

dead,) and returned to Italy about 1455. He lived nearly to the end of the century, painting first at Venice, then at Messina, then at Milan, and, finally, at Venice, where he died. He had, during his first stay at Venice, communicated his secret to a Florentine artist, who carried it to his native city: so that, by the end of the century, oil painting, if not generally adopted, was extensively known throughout Italy. Vasari, in his *Lives of Illustrious Painters*, gives the following account of the invention of oil painting, from which you will clearly see in what the new method differed from the old ones:—

‘The mode of painting in tempera, which had been adopted by Cimabue from the Greeks about the year 1250, was followed by Giotto and succeeding masters; and it still continued to be the only method in use for paintings on wood and on cloth. The artists were, nevertheless, aware that pictures so executed were deficient in a certain softness, and in vivacity; and felt, that if a proper method could be discovered, which would admit of blending the tints with greater facility, their works would be improved both in form and colour; the earlier practice having always been to produce the requisite union of the tints by hatching with the point of the brush. But, although many had tried ingenious experiments with a view to such improve-

ment, none had invented a satisfactory process ; neither by using liquid varnish or other kinds of colours, mixed with the tempera vehicles.'

Among those who had in vain tried these or similar methods, were Alesso Baldovinetti, Pesello, and many others; but no works produced by them possessed the qualities which they sought; and even if these artists had succeeded in their immediate object, they would still have been unable to give the same stability to paintings on wood which those executed on walls possessed. They could not, by such methods, render pictures proof against wet, so as to allow of their being washed without danger of removing the colour; nor was the surface so firm as to resist sudden shocks when the works were handled. These matters were often made the subject of fruitless discussion when artists met together, and the same objects were proposed by many eminent painters, in other countries besides Italy—in France, Spain, Germany, and elsewhere.

'Whilst things were in this state, it happened that Giovanni of Bruges, pursuing the art in Flanders, where he was much esteemed on account of the skill which he had acquired, began to try experiments with different kinds of colours, and, being fond of alchemy (chemistry), to prepare various oils for the composition of varnishes and other things. Having on one occasion taken great pains in executing a picture on panel, and having

finished it with especial care, he varnished it, and placed it in the sun to dry, as is the custom; but either because the heat was too great, or from some other cause, it split open at the joinings. Giovanni, seeing the damage which the heat of the sun had occasioned to the picture, determined to have recourse to some expedient or other to prevent the same cause from ever so injuring his works again; and being no less dissatisfied with the varnish than with the process of tempera painting, he began to devise means for preparing a kind of varnish which would dry in the shade, so as to avoid the danger incurred by placing his pictures in the sun. Having made experiments with many things, both pure and mixed together, he at last found that linseed oil and nut oil, among the many that he had tested, were the most drying. These, therefore, boiled with other mixtures of his, made him the varnish which he, nay, all the painters in the world, had long desired. Continuing his experiments with many other things, he saw that the 'immixture of the colours with these kinds of oil gave them a very firm consistence, which, when dry, was proof against wet; and, moreover, that the vehicle lit up the colours so powerfully, that it gave a gloss of itself without varnish; and that which appeared to him still more admirable was, that it allowed of blending the colours infinitely better than tempera.'

I have quoted this passage at length from Vasari, as it is given in Eastlake's *Materials for a History of Oil Painting*, as it not only gives us a tolerably accurate account of the invention ascribed to Johann Van Eyck, but furnishes an insight into the superior advantages possessed by his method over all preceding ones. Still further improvements were made by later painters, especially by those of the Venetian school, who have always maintained the highest reputation as colourists. This is attributable to more causes than one. Surrounded on every side by objects resplendent with the brightest and most dazzling colours, which are seen through an atmosphere of singular purity, and reflected by the surface of the water, which ebbs and flows, as Rogers says, within 'the broad, the narrow streets' of Venice, and clings to the marble of her palaces, the Venetian artist has more external attraction, more motive to apply himself to colouring, than perhaps any other. And this external impulse finds a corresponding sympathy in his own temperament. Fond of gaiety and splendour; delighting in pomp and magnificence; endowed by nature with a luxuriant fancy, which revels in variety and brilliancy of colour, and displays itself in the choice of gorgeous robes and equipages, and all other accessories that can adorn wealth and lend delight to luxury,—it is perfectly natural that the Venetian should abandon himself

to the charms of colour, and make the practice of his art conformable to the tastes and habits of his life.

It was also natural that the Florentine, living amidst stern republican institutions, and the Roman, surrounded by the monuments of antiquity, which carried back his mind to the times when foreign kings trembled on their thrones, and bowed their necks before the Roman consuls—it was natural, I say, that they should aim at something higher, and, while they left to the polished Venetian the recording of impressions produced on his susceptible mind and fancy by the objects around him, that they should choose a style suited more to the manifestation of reason, intellect, and sovereign will, and attach themselves principally to design.

The mode of painting which they adopted I have already spoken of under the name of fresco.

Fresco painting does not seem to have been in use till near the close of the fourteenth century. It derives its name from the fresh surface of plaster which is laid on when the painter is about to begin his day's work, and it requires, therefore, to be executed in portions. Considerable ingenuity is required to conceal the joinings of the several portions: it is generally contrived that they shall coincide with lines in the composition, or take place in the shadows. Their existence is, however,

unavoidable, and these divisions in the patchwork (for such it must be called), of which all works of the kind must consist, are among the tests of fresco painting, properly so called. Whenever the extent of a surface of plaster, without a joining, is such that it would be impossible to complete the work contained in it in a day, it may be concluded that the mode of execution is not what is called 'buon fresco,' *i. e.* real, genuine fresco.

Walls decorated by the earlier Italian masters exhibit no joinings in the plaster having any reference to the decorations upon them. The paintings must consequently have been added when the entire surface was dry; and must either have been executed in tempera, or, if with lime, by means of a process called 'secco', (or 'fresco secco,' as opposed to 'buon fresco,') a method which is commonly practised in Italy and in Munich. That method has been thus described:—The plastering having been completed, and lime and sand only having been used for the last coat, the whole is allowed to dry thoroughly. It is then rubbed with pumice-stone; and the evening before the painting is commenced, the surface is well wetted with water in which a little lime has been mixed. The wall is again moistened the next morning; the cartoons are then fastened up, and the outline is pounced. The colours are the same as those used in 'buon fresco,' and are mixed with water in the same way, lime being used for the white. 'Work done in this way

will bear to be washed as well as real fresco, and is as durable. For ornament it is a better method than real fresco, as in the latter art it is quite impossible to make the joinings of the plaster at outlines, owing to the complicated forms of ornaments. The work can be quitted and resumed at any time, as the artist has always the power of preparing the surface by moistening it, as at first. But while the method offers these advantages, and is particularly useful where ornamental painting alone is contemplated, it is looked upon by artists, who like to encounter difficulties, as an inferior art to real fresco.'

This method, like other processes in the middle ages, was probably derived from the ancients ; and it may be conjectured that the paintings at Pompeii were, to a certain extent at least, thus executed. Two important facts support this view—first, lime is found in nearly all the colours ; and secondly, in most of the walls two horizontal joinings only in the plaster are to be detected. The method, therefore, could hardly have been 'buon fresco.'

The use of lime in all the colours would necessarily occasion a want of force in the shadows. This was remedied by subsequent painting in tempera. Colours mixed with yolk of egg were laid on after the design had been completed in dead colour. Giotto and his followers adopted a method of this kind : sketching the composition first on the rough coat of lime and sand, then partially covering this

with a thinner coat, on which the colours were laid.

The difficulty of painting in 'buon fresco' was probably the cause of its later adoption. The earliest known specimen is that painted by Orvieto, in the Campo Santo at Pisa, about 1390. In this instance the joinings of the plaster (says Sir C. Eastlake, from whom I have taken this description of fresco painting) are frequent, as compared with earlier wall-paintings, and the amount of work in each portion may have been, and to all appearance was, finished at once.

It is in this way that the noblest works of art were executed. The ceiling of the Sistine chapel was not only painted by M. Angelo, but the plaster laid by his own hands. He and his followers, indeed, professed to despise the newly-invented method of painting in oils, as facilitating the art of painting so much that even women and children might practise it.

Like the Greek artists, he looked upon the human form as the most noble object of imitation; and in the careful study of anatomy necessary to the accurate representation of the human body in every conceivable attitude, in the skill and power of execution requisite to render his knowledge, so acquired, available, and in the exercise of the imagination displayed in representing the actions of divine and human personages, he sought and

found sufficient scope for the employment of his towering and stupendous genius. 'It is not,' he says, in a letter to the Marchioness of Pescara, the celebrated Vittoria Colonna, 'that the painters of the Flemish school are without merit, but that they aim at uniting so many perfections, of which one is sufficient of itself, that they succeed in none. Good painting is of itself noble and devotional ; for, in the estimation of the wise, nothing so much exalts the soul, and carries it onward to devotion so much, as the difficulty of perfection.'

He would not, therefore, allow to other painters the praise even of more devotional feeling ; or, if he did, he placed far above this the active exercise of what he deemed the higher faculties of man's nature.

If, therefore, he treated colouring as inferior, nay, as wholly subservient, to design,—if he aimed not at conveying the sentiments of pious devotion and holy adoration which earlier painters had sought to represent, and which many still contented themselves with portraying,—we are not to suppose that it was because he shrunk from a contest in which he felt his inferiority ; but that he really chose the more laborious and difficult branch of art to which he confined himself, in the full belief and conviction that he was fulfilling a higher destiny, and discharging a duty, not only more suited to his own powers, but in itself nobler.

I have quitted my subject for a moment, to refer to the principles and practice of M. Angelo, because I wished you to bear in mind that there are higher qualities in a work of art than those which we have just seen were so much promoted by the introduction of oil painting.

I would add, whilst I am on this subject, that colour distracts the eye, and prevents its resting on the form or outline of any object. Hence it is that we often prefer an artist's design to the picture painted from it, with every advantage of careful study and labour bestowed on the several parts. The original idea stands out more clearly and distinctly when stripped of external decoration. The eye rests satisfied by mere outline. This is indispensable : *chiaroscuro* and colour are not so. They may render the work more like nature, but they often mar the impression. Why is it that buildings appear to such advantage by a dim light? Not only because they seem, as Wordsworth says of the hills, to grow 'larger in the darkness,' but because the eye is withdrawn from all petty details, and the seductive charms of colour, and the mind is left at repose, and free to dwell on the nobler qualities of form and proportion.

The case is analogous in poetry. Where the ideas are sublime and full of dignity, they should be clothed in the simplest dress. Under the veil of a highly-ornamented diction, the higher moral

and intellectual qualities of a poem are obscured. This is especially the case where there is great energy of action. Men whose nature is remarkable for energy, think, speak, and act with like simplicity and vigour. The simplest language is the best exponent of such thoughts, such words, such actions.

There is one class of objects in nature, which appear to me especially to gain in dignity and solemn character as the twilight of evening is verging into night: I mean our forest trees. In the brightness of day there is a constant play of light upon their mossy stems and glancing foliage, which, if it does not entirely occupy our attention, at least divides it; so that we cannot dwell on the forms of the trunks and interlacing branches. But in the dusky twilight this is no longer the case. Then form re-asserts its power over the mind, stimulating our fancy, rousing our imagination, and giving the semblance of animal life and vigour to wreathed stems and twisted branches.

It is now time that I should recapitulate what we have gone through. We have discussed:

1st. The means employed by painting, viz.—

Outline;

Chiaroscuro (comprehending linear and aerial perspective); and

Colour; the theory of which we examined, and saw reasons for discarding the Newtonian, and

adopting (as more fitted for the painter's use)
the old threefold division of colour.

2ndly. The methods of painting employed among
the ancients, especially the Greeks, and the moderns
of the Italian and Flemish schools, viz.—

Tempera ;

Encaustic ;

Oil-painting, as introduced by Van Eyck ; and

Fresco, of which we saw there were several
kinds.

In conclusion, I referred you to the precepts and
practice of M. Angelo, and called to your remem-
brance a principle which I stated in a former lec-
ture—the importance of form over colour and
chiaroscuro, exemplified in the case of trees seen by
twilight.

LECTURE IV.

IN my last Lecture, I treated of the means of imitation at the disposal of the painter. I shall now say a few words on the objects of imitation selected by painters of various periods, and the differences of manner or style.

It appears, at first sight, strange that any differences should exist between the subjects chosen by artists of one age and those of another ; for the external world continues the same, and it would appear natural that the artist's impressions should remain the same also. But this is not so. Our impressions of the world around us are modified by circumstances. Climate and natural temperament, which act and re-act upon each other, have a great influence on us ; civil institutions and the spirit of the age have a still greater. Perhaps the strongest modifying cause of all is the religious belief of a nation ; not that belief which is expressed in forms and creeds, but that which is engraven on the heart of the people. It may be

full of errors and irrational absurdities, but if it has once taken possession of the popular mind, it exercises an influence which it is beyond the power of reasoning to eradicate.

Such an influence is to be traced in the mythologies of almost all countries ; in that of Greece it is especially so. The Homeric poems, although they are almost the only *entire* remnant of the age called heroic which has come down to us, were as far from being the *whole* of the poetry of that early age, as Shakspeare was from being the *only* poet of the Elizabethan age.

The whole of Greece, the islands of the Ionian Sea, and the coast of Asia Minor, were haunted by legends of a race of beings forming a succession of links from humanity up to divinity. These were, perhaps, embodied more fully in the Homeric poems than in any other poems of the period ; but we may be sure that the belief in a race of gods and demi-gods, who dwelt but a little removed from the abodes of men, and often condescended to visit them in human form, was strong in the minds of a rude people, who had never heard of the *Iliad* and the *Odyssey*.

It was this anthropomorphic character of the popular religion of Greece which gave to Greek art the direction which I have before alluded to under the head of sculpture. It is natural that a people who believed that the gods walked the earth as men,

should in their art attach supreme importance to the representation of the human form.

Accordingly, we find in all descriptions of early Greek art that have come down to us, that the subjects chosen by painters, like those of the Greek sculptors, were the actions of gods and demi-gods, as represented in popular mythologies—the warlike achievements of the heroes of their native land and their descendants.

Polygnotus, the first painter who raised the art to any high degree of perfection, represented on the walls of the Poikile, or Painted Hall, at Athens, the capture of Troy, whilst his pupils, Mikon and Panænus, painted in the same hall the conflict of the Athenians with the Amazons, and the battle of Marathon.

In the Lesche, or Hall, at Delphi, Polygnotus painted several scenes from the *Iliad* and *Odyssey*, one of which was the descent of Ulysses into the infernal regions, a subject which probably had reference to the Eleusinian mysteries.

The resemblance between the subjects chosen by the Greek painters of this period, and the Italians of a corresponding period, is very striking. Christian mythology furnished the painters of the thirteenth, fourteenth, and fifteenth centuries with subjects as numerous and as available as those of the heathen mythology. Making allowances for the substitution of a monotheistic religion for a

polytheistic, we find an exact counterpart in the legends of the saints to the myths from which Greek artists drew their inspiration.* As the Greek mixed up with his religious belief, which may fairly be looked upon as represented in the external forms of worship sanctioned in the institutions of state, much that was traditional, much that was invented by poets of his own or of recent times,—so the Christian artists grafted on to the materials furnished by Scripture history and the traditional doctrines of the early Church, much that was purely local, much that was invented by poets, or imagined by themselves.

My time compels me, however unwillingly, to pass over the early Italian artists with this brief notice, in order that I may draw your attention to the similarity exhibited in the choice of subjects between Polygnotus, whom I mentioned as the first great name among the Greek painters, and M. Angelo and Raffaele, the two greatest names, though far from being the first or only great names, among the Italians.

M. Angelo is known to us as a painter of historical subjects, of mythological subjects, and of religious subjects, which he treated for the most part mythologically.

A purely historical subject was his famous Car-

* See Appendix, *On the Inspiration of Art.*

toon of Pisa, in which he represented the vanguard of the Florentine army surprised when bathing in the Arno. Some of the soldiers are already armed—others struggling into their armour—others perfectly nude, clambering up the bank, or helping their comrades to ascend. This cartoon, which was looked upon as the finest specimen of design that was ever produced, has long since perished ; but its fame survives in the pages of Vasari, who declares that all the artists who studied from it—and there were many who did so—rose to eminence.

Now here is an historical subject exactly such as a Greek artist would have chosen, treated somewhat differently no doubt, greater attention being paid to the accuracy of the design, to the foreshortenings, and to the composition as a whole, than to the graceful combination of attitudes, and the beauty of ideal form, which the Greek would have made his principal aim.

The ceiling of the Sistine chapel is an instance of a religious subject treated by M. Angelo. The parts of the subject which refer to the Old Testament history may be considered as belonging purely to the religious school of painting ; but in the figures of the Sibyls, M. Angelo was left to mythological tradition and his own imagination.

In his 'Last Judgment' we have another religious subject, treated throughout mythologically. As Polygnotus formed his conception of the infernal

regions from Homer's *Nekyia*, so M. Angelo drew largely from the immortal poem of his countryman Dante, and introduced in a painting, executed by order of the pope to illustrate the church doctrine of the resurrection and last judgment, the figures of Minos, the Homeric judge of the infernal regions, and Charon—'that grim ferryman that poets tell of'—both taken from Dante's description.

The subjects chosen by Raffaele for his greatest works were first religious, afterwards mythological and historical. Religious subjects he never wholly abandoned, and the last picture which he ever touched, the 'Transfiguration,' shows that the feeling which he imbibed in his early youth in the school of P. Perugino, and in communion with Fra Bartolommeo and Francia, never deserted him.

To return to Polygnotus. He is spoken of by Aristotle and Pliny as the greatest of all painters in one respect—in grandeur and sublimity of expression. Whilst other painters of his time, and afterwards, sought to combine various excellencies, he aimed at the representation of the highest moral attributes of divine or of exalted human personages.

The Ionian school, with Zeuxis and Parrhasios at their head, chose a class of subjects suited to their own aim, which was the establishment of a standard of grace and proportion, according to

which the perfection of the human form was to be tested.

Lysippus, the Raffaele of his day, educated in the Sicyonian school, distinguished himself alike in every branch of painting.

It was he who first carried portraiture to a high pitch of excellence ; so much so, that Alexander the Great forbade any one else to paint him.

One peculiarity in the Greek school of art was, that landscape was not cultivated by them as a distinct branch. In this their painters resembled their poets, who, although they give evidences of having been keenly alive to the beauties of external nature, seldom indulged in descriptions of what we should call picturesque scenes.

Landscape painting, among the Italian painters of the best age, played a very subordinate part. They used landscapes, as they did architecture, as a framework or background for their pictures, but nothing more. True, we see lovely pieces of landscape in the painters of the Umbrian schools, but the first who raised landscape painting to a higher rank was Giorgione. Close upon him came Titian. He was succeeded by a school who cultivated landscape more exclusively, yet not wholly so. It was not till about the middle of the seventeenth century that landscape painting was cultivated as a distinct branch, by Claude Lorraine, by Nicolas and

Gaspar Poussin, and Salvator Rosa, in Italy; and by Ruysdael, Cuyp, Hobbima, and other painters of the Flemish school.

Portrait painting has always prevailed, more or less; but it was never taken up as a separate study till modern times. Almost all the greatest painters have left behind them specimens of portraiture. The gallery at Florence contains sixty or seventy portraits of painters, said to be by themselves. The historical value of portraits is very great. Nothing gives a greater insight into the mind and character of the person than a faithful likeness. The painters who have excelled the most in portraiture are—Vandyck, Velasquez, Titian, Rembrandt, Rubens, Holbein, Sir J. Reynolds, and Sir T. Lawrence. Their characteristics will be enumerated hereafter.

After the art of painting had reached its full perfection, it began to decline, from the natural tendency in artists to reproduce the same ideas—either their own, or those of others—the consequence of which is invariably an affected style, called by the French ‘*un style maniéré*,’ and by us ‘*mannerism*.’ Subsequently, there arose a school called the Naturalisti, from their applying themselves exclusively to the study of nature. This was useful as a reactionary change. The school of Caravaggio and his followers succeeded for a time in arresting the downward progress of art; but in process of

time they, too, passed away, and shared the fate of the nobler schools of painting.

In Flanders, after the early painters of the religious school, Hemling, Martin Schön, Albert Dürer, and Lucas Cranach, arose a school similar to that of the Naturalisti—or, rather, the Flemish school adopted generally a class of subjects which only a few of the Italian painters chose. The best representatives of this school, which took for their subjects scenes of every-day life, were the two Teniers, father and son, who, in representing companies of peasants, guard-rooms, and all kinds of low life, have never been surpassed, although our own countryman, Wilkie, rivalled them. Snyder is as well known—by name at least—in this country, as Edwin Landseer is, for his masterly hunting-pieces, which as far surpass Landseer's in breadth and vigour of treatment, as Landseer's pictures surpass all others in fidelity of character and in close attention to minute points, which give a life-like expression to his dogs, horses, and all animals on which he employs his careful pencil.

Rubens, the most prolific painter of modern times, tried his hand on all subjects—historical, religious, scenes of every-day life, Bacchanalian scenes, portraits, landscapes—and excelled in all. His power of invention was unbounded, his industry unparalleled, his facility of execution greater than that of any other artist, with the exception,

perhaps, of Tintoret. He combined, in fact, all the qualities of a great painter, except a feeling for ideal beauty of form and purity of composition; and the improvement perceivable in some of his works painted after his return from Italy, shows that, if he had made an earlier acquaintance with the works of the great masters of design of the Florentine and Roman schools, he would have acquired that correctness and purity of style, in which alone he is deficient.

Superior to Rubens in design, in chiaroscuro, and in sentiment, was Vandyck, who is best known in this country by his portraits. As a painter of religious and historical subjects he is less known: but he has left sufficient specimens in this style to show how much he could have executed had he not devoted himself principally to portrait painting.

The greatest painter of the Dutch school is Rembrandt. He excelled in all kinds of subjects; and in power and force of chiaroscuro, and liveliness and vigour of imagination, he is not to be surpassed. His colouring is sombre, and his figures mean in the estimation of those who look for ideal beauty, which Rembrandt wholly neglected. Hence he is most successful when he chooses gloomy subjects, and where the characters that he has to introduce in his pictures are not of an elevated kind. His portraits are remarkable for their life-like character, force of expression, and breadth of handling.

Though the colouring be subdued, it is very luminous. A magnificent specimen was exhibited last year (1851) at the British Institution—'the Burgo-meister Six.'

The painters of the Dutch school generally are remarkable for faithful imitation of nature. Hence we find that they confined themselves to a particular class of subjects. Gerard Dow, Metzu, Schalken, and Mieris, chose interiors of rooms, with one or two figures sitting engaged in reading; sometimes they represented a saint reading a MS., every letter of which was visible with a magnifying glass. Ostade, Everdingen, and Jan Steen, chose subjects of rather a lower class, painted with the same fidelity and attention to detail.

J. Ruysdael chose the quiet solitudes of nature, with sparkling water falling over broken rocks. Sometimes he aimed at rather higher subjects, as in the 'Jewish Burying-ground' at Dresden, one of the most solemn and impressive pictures ever painted.

Philip Wouvermann selected battle and hunting pieces, horse-markets, travellers, and robbers. Adrian Van de Velde, Berghem, and Paul Potter, landscapes, with figures of animals.

Van Os de Velde chose groups of shipping on calm water. Backhuysen delighted in representing storms at sea. Adrian Van der Werff threw a grace over the most insignificant subjects by his delicacy of treatment. He is the most correct in design of

all the Dutch school ; and his ' Judgment of Paris ' and ' Hagar and Ishmael,' in the Dresden gallery, show that if he had adopted a grander style he would have surpassed all his countrymen, and been inferior to few of the Italian artists.

Van der Neer is as celebrated for his night scenes, as Hobbima for his representation of wood scenery, or Cuyp for effects of sunny light. In fine, as regards the objects of imitation, the great characteristic of the Flemish, and still more of the Dutch school, is the division of labour, each artist choosing one class of subjects suited to his own individual taste and capacity, and confining himself exclusively to that.

The English school of painters has, until comparatively recent times, been so insignificant, that if we were only speaking of the highest branches of painting, we might fairly pass it over without mention. The Reformation nipped in the bud whatever promise there was of a school of high religious art in England. With the inducement of worldly honours and temporal enjoyments in this life, and the promise of a higher reward in another, artists were ready to devote their talents to the service of the Church, the dispenser of earthly honours, the promiser of future glory. This inducement vanished before the stern apparition of the Iconoclasts, penetrating into every sanctuary, violating every shrine, destroying every image which art had consecrated

to the service of religion ; and the artist quailed before the voice of the preacher who denounced his works as the offspring of an idolatrous superstition, an offence and an abomination to the true believer. The reformed religion of the land spurned the aid of art ; it held the gospel on high, as the crusader had held up the cross, and said, ' *In hoc signo vinces ;*' in this, and this alone, must the Christian triumph. One class of subjects, the highest of all, was thus cut off from the English artists.

History and poetry might still furnish them with ample materials for the employment of their talents ; but art had received too rude a shock to recover its balance, and neither the records of their countrymen's noble deeds in peace and in war, nor the legends and fictions which had been embodied in the poems of Chaucer and the old ballad poetry, had of themselves sufficient interest to rouse to exertion the dispirited artists of England.

In Charles the First's reign, Lely and Dobson were eminent as portrait painters. In that of Charles II., Kneller and Cooper followed the same branch ; but the fashionable painter of the day was Verrio, a Frenchman, who covered the ceilings of half the nobility of the land with mythological subjects, the treatment of which shows great facility of execution uncontrolled by the severer rules of art. It was just such a style of painting as suited that licentious court ; and Verrio's designs might serve

for illustrations—if such were wanting—to the dramas of Wycherley, Congreve, and Dryden.

Sir J. Reynolds is justly looked upon as the founder of the English school of painting. It was he who first raised the character of the artist, and made his calling deserving of the name of a profession. He brought to the task a mind well stored with ancient and modern learning, a devoted love for his art, and an ardent desire to establish among his countrymen a school of art which might take its place among or above the schools of other nations. How far he *succeeded* is best seen in the works of the Royal Academy, of which he was the first president. How well he *deserved success* can only be felt by those who are familiar with his academy lectures, and with the art of which he is so powerful an advocate.

It was he who first, among our native artists, gave to portraiture a dignity borrowed from historical painting. It was he who revived the maxim of Zeuxis, ‘that the artist should paint for all ages;’ and, abandoning the petty details of dress and the fashion of the day, as unworthy of imitation, adopted a style of drapery more suited to display the beauties of the human form—not from its scantiness, but from the easy and graceful arrangement of its folds—and more worthy of an art the business of which is, not to chronicle the ephemeral fashions of one generation, but to hand

down to succeeding generations a vivid impression of the great and important characters whose names are prominent in history, and about whom posterity want to be informed, not how they dressed, but how they looked. I am speaking of historical portraits, such as should adorn a national gallery. In family portraits—viz., such as are painted solely for the purpose of giving a faithful representation of a friend or relative, without any reference to his public character—few persons have any,—I can see no reason why studs, and rings, and snuff-boxes should not be introduced ; anything, in fact, which makes the resemblance more life-like. But *then* we must remember that we are a step lower in the art; that we have descended from ideal to real imitation, if not in the more important parts of the picture, at least in the accessories.

Sir T. Lawrence succeeded to Reynolds as a painter of portraits. As a painter of ladies and gentlemen, he is scarcely surpassed, even by Vandyck, but he wanted the higher imaginative qualities, as did Sir J. Reynolds. Neither of them ever succeeded in a great historical picture. The ‘Holy Family,’ by Sir Joshua, in the National Gallery, is a pleasing picture, but its merits are not of the highest order.

Constable and Gainsborough distinguished themselves by their faithful representation of English scenery. The latter, as a portrait painter, is highly

distinguished. Many prefer him to Sir J. Reynolds.

Wilson chose a more ideal class of subjects for his landscapes. We recognise in his pictures many of the features which are common to the landscapes of Claude and G. Poussin. The neighbourhood of Tivoli and Aricia, Baïæ and Naples, furnished him with studies, which he worked up into landscapes unsurpassed in beauty of composition by those of any English artist, with the exception, perhaps, of Turner.

Of all our artists, none has attempted more than Fuseli. Fully impressed with a sense of the superiority of M. Angelo, and determined, if possible, to rival him in design, he has left behind him drawings without number, such as show the wonderful power of his imagination, and his skill in representing the human figure in every possible or conceivable attitude. But he is more remarkable for his boldness than his felicity. If M. Angelo was at times extravagant in his display of anatomical knowledge, Fuseli was so at all times. There is in his works a straining after effect, a want of repose—a quality essential to works of high art,—and a constant sacrifice of the beautiful, the just, the appropriate, to the striking, the unlooked-for, and the unattempted. It was said of Raffaele, that other painters might rival him in form and colour, but that none like him could represent the

workings of the human mind. Fuseli might boast of painting bones and muscles better than any one, but his panegyrists must stop there.

As a designer—especially in classic subjects—Flaxman stands unrivalled among our artists. True, he was essentially a sculptor, and his illustrations of the Greek classic poets and Dante are such as might serve for designs for works in bas-relief. Yet, as he has done much to improve our school of design, his name deserves mention here.

To descend from the higher class of subjects to those of humbler life. Hogarth stands in his own peculiar line pre-eminent. The Dutch painters have given us *scenes* of daily life: Hogarth has represented *character*—the character of his age. No one has exhibited so dramatically on canvas the vices and follies of the day. We may read as good a moral lesson from the series of Hogarth's pictures which are now placed in the National Gallery, as from the pages of the *Spectator*, the *Rambler*, or the *Guardian*. Hogarth was the satirist of his age—not on paper, but on canvas.

For the representation of natural scenes of everyday life, Wilkie is unrivalled. His pictures have all the humour and vivacity of those of Teniers, without their coarseness. He has neither painted men of a higher nor of a lower order than he saw. As he beheld them, so he represented them. His pictures are better known by engravings than

those of any other English artist, except, perhaps, Landseer; and their wide diffusion and popularity attest their truth.

Of our contemporaries, Mulready and Webster have taken up nearly the same class of subjects, and shown great talent in their treatment.

My time will not allow me to dwell longer on the objects of imitation chosen by living English artists. The annual exhibitions exhibit specimens of almost every kind of subject, portraits and landscapes, or rather views from nature, forming numerically the chief class. Of the value of portrait painting, I have spoken. Respecting that of landscape painting, I will quote a few passages from the greatest work of modern times—Humboldt's *Cosmos*, in the second volume of which the author makes the following remarks:—

‘Landscape painting, and fresh and vivid descriptions of nature, alike conduce to heighten the charm emanating from a study of the external world, which is shown us in all its diversity of form by both, while both are alike capable of combining the visible and invisible in our contemplation of nature. . . . In that portion of antiquity which we call classical, landscape painting and poetic description of places could not, from the direction of the Greek and Roman mind, be regarded as an independent branch of art; both were considered merely as accessories; and the history of art

teaches us how gradually the accessory parts have been converted into the main subject of description, and how landscape painting has been separated from historical painting, and gradually established as a distinct form.... As the riches of nature became more known, and more carefully observed, the feeling of art was likewise able to extend itself over a greater diversity of objects, while at the same time, *i.e.*, in the seventeenth century, the means of technical representation had simultaneously been brought to a higher degree of perfection. The relations between the inner tone of feelings and the delineation of external nature became more intimate, and by the links thus established between the two, the gentle and mild expression of the beautiful in nature was elevated, and, as a consequence of this elevation, belief in the power of the external world over the emotions of the mind was simultaneously awakened. When this excitement, in conformity with the noble aim of all art, converts the actual into an ideal object of fancy, when it arouses within our minds a feeling of harmonious repose, the enjoyment is not unaccompanied by emotion, for the heart is touched whenever we look into the depths of nature or of humanity.'

Then, after describing the beauties of nature manifested in regions unexplored by the landscape painter,—'Not only on the cultivated sea-coasts, but on the declivities of the snow-crowned Andes,

the Himalaya, or the Nilgherry mountains of Mysore, or in the primitive forests amid the network of rivers lying between the Orinoco and the Amazon,'—he says : ' Are we not justified in hoping that landscape painting will flourish with a new and hitherto unknown brilliancy, when artists of merit shall more frequently pass the narrow limits of the Mediterranean, and when they shall be enabled, far in the interior of continents, in the humid mountain valleys of the tropical world, to seize with the genuine freshness of a pure and youthful spirit on the true image of the varied forms of nature.'

These remarks show us both the claims of landscape painting to be considered as a branch of art worthy of exclusive study, and the inducements that are held out to landscape painters to extend the sphere of their labours. In no country are they more likely to be felt and acted upon than in our own. The landscape painters of England have shown more earnestness in the pursuit of their art than those of any other nation. Although, as a body, they may be deficient in imagination and in some of the higher qualities which are so conspicuous in the great painters of the seventeenth century, yet, in a devoted love of nature, and an eager striving after truth, they yield to none, or, rather, they excel all that have gone before them. They form a school eminently national. The time has

now arrived when the thirst for knowledge, and the extent of geographical and scientific research opens to them another, a wider sphere. Our extended possessions in the great Asiatic continent, and our means of communication with all parts of the globe, offer to them a new field of distinction. Let them not shrink from it. Already has the way been opened by amateurs—officers in the British and Indian army, civil employés, and travellers. Many a portfolio of sketches of oriental scenery has come home to England, and not a few of the sketches have been published. The interest taken in these is a sufficient warrant for our saying to the professional artist,—‘Go forth into the same sunny regions, where nature exhibits herself in nobler and grander forms ; and in the luxuriant fulness of life which you will there see displayed around you, you will not only find richer materials for your art, but you will receive more vivid impressions, and find your powers of artistic creation immeasurably heightened. Go forth, and return, not to reap a barren reward for your labours, but sure of meeting with all the encouragement that a liberal and enlightened nation can offer ; such an encouragement as may lead others to follow your steps, until the delineations of external nature, under the various aspects that she presents in the different regions of the earth, are as familiar to our eyes as our own native woods, and rivers, and mountains.’

I now proceed to consider the differences of manner, or style, in painting.

Of style there are two generic kinds—the grand, and the ornamental.

Of these, the grand style has much in common with sculpture. The two arts may borrow largely from each other. Artists have attained to eminence in both, as Phidias, M. Angelo, and Leonardo da Vinci.*

The characteristics of the grand style are, correctness of form and energy of character : these are common to sculpture. Besides these, there are some peculiar to painting—breadth of effect, of colour, and of composition.

By breadth of effect, I mean that result which is obtained by disposing the lights and shadows in a picture in large masses.

By breadth of colour, I mean the arrangement of colour on a similar principle, aiming to concentrate, not to divide and scatter. (N. B. There are two methods of obtaining this—one, that practised by the Florentine and Roman schools, who kept their colours pure and distinct, with hard outlines ; the second, that adopted by the Caracci and their

* It is not commonly known that L. da Vinci added to his other accomplishments that of being a sculptor. The work on which he expended twelve years of labour—a colossal figure of a horse—perished ; and there is nothing else that we know of as the work of his hand.

school, of using little positive colour, but employing medium tones for the greater part of their picture.)

By breadth of composition, I mean the arrangement of outline, colour, and light and shade, in such a way that the design stands out clearly, and the eye is not drawn away from the object of principal interest. These are three of the principal characteristics of the grand style in painting.

Among the earliest instances are Masaccio's frescoes in the Capella della Carmine, painted 1483, which, from the great breadth of the masses of light and shade, grandeur in the forms of the draperies, and general handling, contributed to form a new epoch in art.

The new style, (as Vasari calls it, in contradistinction to the dry, hard manner of the earlier painters,) or the cinque-cento style, as it is generally called, was introduced by L. da Vinci, M. Angelo, and other painters, who copied from these famous productions, which are still extant at Florence.

Raffaello borrowed largely from them. One figure, that of the angel coming to St. Peter in prison, he adopted without any alteration, except that of turning the face instead of the back to the spectators, for his figure of St. Paul preaching at Athens.

Torrigiano, who afterwards came to England, and was employed by Henry VIII. in ornamenting

his chapel, was one of the artists who studied in the Capella della Carmine. One day, as he was at work, he was so irritated by the sarcastic remarks of M. Angelo, that he struck him violently on the face—breaking his nose, and injuring him so much that he was carried away insensible. The depression of the nose, in the portraits of M. Angelo, either bears witness to the truth of the story, or accounts for its invention.

I have already spoken of M. Angelo's Cartoon of Pisa. Equally famous was the 'Battle of the Standard,' completed a few years earlier by L. da Vinci, who never finished, or even begun, the picture. The two cartoons were placed in the Tribune at Florence, and were the great theme of admiration of artists in the beginning of the sixteenth century.

Vasari enumerates a list of artists who studied from them, and adds, that they all became famous.

Several sketches of the 'Battle of the Standard' remain, besides a painting, by Rubens, a spirited and powerful copy of a groupe of horsemen engaged in mortal strife. It is called after the original, and is now at Munich.

But no paintings of any master that we know of, still extant, possess so much grandeur as those of the Sistine chapel. It was after seeing them that Raffaele exclaimed, 'I thank God that I was born in the days of M. Angelo.' His own cartoons

—seven of which are now at Hampton Court—are too well known to need any comment of mine. They are among his grandest works, and, for dignity, propriety, and dramatic force of expression combined, are unequalled.

These are some of the best instances of the grand style.

The ornamental style is characterized by a greater attention to detail, by careful execution of the minor parts, and by brilliancy of colour.

Instances of this style abound in the Venetian and Flemish schools. Of the former, Paolo Veronese is the best example. His pictures are remarkable for the number of figures which he introduces—often thirty or forty—for the variety and richness of the dresses, and for the quantity of positive colour which he uses.

Giorgioni, Titian, and Tintoret, although they have all left specimens in the ornamental style, in their best pictures rise far above it. Even their brilliancy of colour, which is unrivalled, does not distract the eye from the subject of the picture ; whereas, in Paolo Veronese, the eye is lost amid the variety of rich stuffs and fashionable vestments of the period when the artist lived, in which he clothes the figures in his religious and historical pictures.

Rubens, Jordaens, and their pupils, have left numberless instances of pictures in this style, which Rubens never *entirely* abandoned, Jordaens never

in the least degree. Their Bacchanalian pieces, representing drunken processions of Silenus, with nymphs scattering flowers, fruit, &c., are very rich in colour; and the composition is such as suits the subject admirably—Jordaens being, however, very inferior to Rubens in this respect.

Sir J. Reynolds makes a third style out of the union of these two, which he calls the composite. And he quotes, as instances of it, Correggio, and the school of the Caracci, including Guido, Domenichino, and Parmegianino. How far justly he ranks Correggio in this class, depends entirely upon what pictures of his we take as characteristic of his style. He has painted some fresco pictures in the grandest style—*e. g.*, his 'Assumption of the Virgin,' and the paintings in the cupola of the Duomo at Parma. He has also painted easel pictures in a purely ornamental style: others in a style which partakes of both, as his 'St. Jerome' in the gallery at Dresden, and 'Mercury teaching Cupid' in our National Gallery. M. Angelo attempted to unite the excellencies of the Venetian and Roman schools, by employing Sebastian del Piombo to colour his own designs. A specimen of their joint efforts is in our National Gallery—the 'Raising of Lazarus.' It is said that M. Angelo's motive was jealousy of Raffaele, whom he was determined to surpass, not only in correctness of design, but in richness of colour.

Even the greatest masters in the severer style condescended at times to the ornamental. Raffaele, in the true spirit of an all-embracing genius, for which nothing is too high, nothing too low, at the time that he was superintending the building of St. Peter's, and painting the Stanze in the Vatican, found time to furnish designs for a small country-house—for the decoration of a bath—for a bedstead—for china plates and dishes, besides ornamental friezes without number, in the style which was then first called grotesque.

This name was given originally to the paintings on the walls of the subterranean chambers, or *grottoes* which were brought to light in the course of the extensive excavations carried on during the papacy of Leo X. Raffaele and a Venetian artist, whom he employed in decorations, Giovanni da Udine, borrowed largely from these fresco paintings, which represented real or imaginary animals, foliage of trees, fruit, flowers, &c., intertwined without any systematic arrangement, solely with a view to graceful combinations. The designs made from these, and called after them grotesque, were employed principally in connexion with architecture, but also for all kinds of purposes which admitted of artistic decoration.

Benvenuto Cellini is, perhaps, the most celebrated of all artists in this branch, though he generally

executed his designs in solid material—in gold, silver, ivory, bronze, or marble.

That which was the occasional employment of the greatest painters, and always with reference to a particular purpose, formed the sole occupation of a large school at Venice and elsewhere. Men who, with a fair share of talent, devoted their lives to this style, were sure of providing themselves with a maintenance. They did not exalt themselves, nor advance their art; but, had they done so, they would have raised themselves above the level of their employers, and been condemned to languish in poverty.

It has generally, indeed, been the fate of those who have aimed at the noblest branch of art, to meet with disappointment. Happily, it has not been universally so. To the production of works such as those which ennoble the chambers of the Vatican and the ceiling of the Sistine chapel, many essentials are requisite.

Talent and genius on the part of the painter may do much; love for his art added to these may do more; but he must have an opportunity given him to put forth his powers. Liberal encouragement on the part of the wealthy and noble is absolutely necessary. The painter, the poet, every artist, should be above want.

‘*Magnæ mentis opus . . .*’ etc.

'It is a great mind's work, no work of him
 Who knows not where to get himself a blanket,
 To see the chariots of the gods, their horses,
 And heav'n-wrought arms, and how the fell Erinnyes
 Scares the Rutulian. How could Virgil write
 Without his slave and tolerable lodging ?
 Alecto straight would moult her snaky hair,
 And the mute trumpet give no martial sound.'

As Juvenal says, alluding, among other passages, to the magnificent description of the Fury Alecto given by Virgil in the 7th Book of the *Æneid*. And again of the lyric poet—

'Satur est, cum dicit Horatius Evœe !'

'No hungry bard was Horace when he shouted
 Evœe, Bacche!'

True it is, most true, that the free and genial nature of the artist must have free scope to expand itself without being cramped by external circumstances.

Yet another thing is wanting to the artist. We have spoken only of a material essential. There is a spiritual essential no less important. The dramatic poet must be able to say with Aristophanes—

οὐ γὰρ Σκαρὰὶ δεξιόαι.

'I have an understanding audience.'

How shall 'thoughts that breathe and words that burn,' be communicated to the stony heart of apathy, the heedlessness of untutored ignorance. How shall the painter or the sculptor speak to the mind and heart of him whose eye is never raised above

the level of the earth, whose soul is wrapped up in the thoughts of himself and such as he is? Nay, whence is he to derive his motives, his ideas of what is lofty, what is just, what is appropriate, unless he enjoy communion of thought with men exalted above the petty cares and troubles of life, whose imagination moves in a higher and purer region—a region of beauty, sublimity, and truth?

Such were the companions of Virgil, of Dante, and Shakspeare; such those of M. Angelo, Raffaele, Rubens, and Sir J. Reynolds. The genial atmosphere of peace and tranquillity which surrounded the court of Augustus enabled more than one poet to grow and ripen into maturity. So also, during the ascendancy of the Medici at Florence, art and literature were not merely patronized, but courted.

In those times the Greek story was reversed. It was not the artists and philosophers that went to the door of the wealthy, but the wealthy that went to the artists and philosophers. In England, during the reign of Elizabeth, a similar encouragement was afforded to the pursuit of science and art; and in all these three periods we see, to use Plato's expression, 'a remarkable crop or harvest of eminent men.'

I have referred to them rather than to the earlier period when Greek art attained to its highest development, because they do not present anything beyond that which we may look for again. The Greek

organization was so infinitely superior to our own, that we cannot venture to draw any comparison between them and other men in matters of art. This the Roman poet acknowledged when he said of his own countrymen—

*‘Excudent alii spirantia mollius æra
Credo equidem, et vivos ducent de marmore vultus.’*
*‘Others with greater skill will give the bronze
Semblance of breath, and from the marble block
Draw living features.’*

The epoch of Phidias is an epoch of unattainable grandeur.

M. Angelo, too, is unapproachable ; but he stood alone in his age, alone in commanding power, as Raffaello did in harmony, variety, and grace.

There never has been, and probably never will be, an age so fertile in genius as that of Cimon and Pericles ; so that we cannot refer to the circumstances in which artists of that period were placed, as if they were likely to recur again, especially when we consider that the noblest works of architecture and sculpture, which made Athens the pride of Greece, were erected, not in a time of peace and political quiet, but during the twenty years preceding the Peloponnesian war, amidst civil discords and dissensions. Neither war abroad nor discord at home could check the patriotic feeling of the Athenian artists. They sought not personal fame, but the glory of their beloved Athens. When we have a

similar feeling for our country's glory as we have for its wealth and prosperity, we shall have one element at least towards the formation of an epoch of art like the golden epoch of Phidias.

One great duty, I have said, devolves upon the wealthy and noble—that of providing a maintenance for the ministers of art. This is no new claim. The right of the *minnesänger*, or minstrel, to the best of everything in the baronial hall was universally acknowledged. His older representative at the courts of the Greek princes was treated with especial favour and reverence. He was looked upon as the inspired of heaven. He claimed the gift of immediate inspiration, of close communion with the gods, who put into his heart what he should utter. He was no minion of popular favour. Strongly attached to the reigning house, he honoured its chief as the elect of heaven, the representative of the Deity. Anarchy and confusion he abhorred. To a democratic government he was no friend. 'The rule of many is not good,' was one of his prevailing maxims.

εἰς κοίρανος ἔστω

Εἰς βασιλεὺς.

'Let there be one sovereign,

To whom all is committed, and whom all obey.'

Another duty, which I have not spoken of, a duty not merely of the rich and noble, but of all, is that of educating the mind and eye, so as to be able to

form a just conception of works of art. Unless critics are able to appreciate an artist's work, he is very apt to deteriorate, and satisfy himself with an inferior degree of excellence, provided that it pleases.

Another thing both the employers of artists and critics of their works are bound to know, and that is, how much they may justly require of the artist.

For, if they know not the bounds of his art, they may do him injustice, in requiring him to attempt impossibilities.

It may be asked, what is the use of all this? What is the object of the artist's toil—the employer's and the critic's labour? The answer is simple:—The artist is rewarded in the consciousness of having made a good and proper use of his talent, committed to him as a sacred trust, to be used to the honour and glory of God, and the delight of man. The critic has the satisfaction arising from the exercise of a high intellectual privilege, that of passing judgment wisely and with understanding; over and above the sense of having done his duty to *himself* (in cultivating his natural powers of perception), and to *the artist*, who has been his teacher and instructor.

This education of the mind and eye in the principles of art, must be general. It must not be confined to any particular classes. It should be

part of the great national scheme of education. Amidst the conflicting interests which harass and distract this country, here, at least, is one point where all may meet. The principles of art may be studied in the same school by the son of the manufacturer and the son of the agriculturist. Here is no clashing of interests; but rather a bond of peace and unity.

This has not been overlooked by the administration. But, unfortunately, there are many difficulties which beset the establishment of schools of art, where theory and practice may be studied side by side.

One is, the prejudice of many of those who are already engaged in the practice of art—for I will not call them artists,—who look upon themselves as a privileged class, gifted by nature with that which no culture can supply, yet are without that feeling of conscious superiority which this notion ought to give them, and are rather jealous of any encroachment upon ground which they consider exclusively their own.

With the real, the true artist, the case is otherwise. He is always willing—nay, anxious—to promote the knowledge of his art: first, for his own sake; next, because he is confident that, with increased knowledge, an increased demand for his works will arise. It is the ignorant practice of art

which he condemns; not that which is based upon a sincere and earnest study of its principles.

Plato, in his ideal republic, placed the body of the citizens under the care of guardians. He was asked, 'Who shall guard your guardians?'

Our schools of design are placed under professional teachers. As yet, the question may be asked, 'Who shall teach your teachers?'

The fact is, that very few of the artists whose names now stand highest in their respective branches, have had a liberal education. They have been educated purely for their profession.

Their lives have been, for the most part, spent in the laborious practice of their art. In this they have acquired, together with great mechanical dexterity, and power of imitating truly what they see in nature, a keen perception of that which is beautiful in the world around them, and extensive knowledge of the various phenomena which they are called upon to represent.

In one branch, the artists of the modern school—I speak of our own countrymen—are superior to any that have gone before them: in the truthful delineation of external nature. This subject has been so ably discussed by the author of *Modern Painters*, that I need not dwell upon it.

We see every year, on the walls of our exhibitions studies from nature, which, though they show little

invention, and less poetic imagination, are full of truth and beauty; for Nature is always beautiful in the eyes of her lovers, and none others attempt to paint.

Some few there are who combine, with these, higher qualifications; and to them, until a knowledge of the principles of art is more widely diffused, and more deeply seated in our minds, we must all of us go with reverence and humility, such as that with which we approach our teachers, who impart to us the first rudiments of knowledge.

The world of beauty is spread out before all men as a book. But to read the book is not given us by nature. The capacity exists in some more than others; in *all* to a certain degree. But its exercise and development are matters of laborious study and practice. To facilitate these, it is natural that we should have recourse to others who have already acquired what we seek to acquire. To whom shall we go, then? Shall we not go to those, who, having received the greatest gifts from Nature—*i. e.*, from God,—have cultivated them with most diligence, with most perseverance, with most love? Shall we not draw near them with reverence, that from their lips we may drink in the wisdom after which we seek? And when we have drunk all that we desire, or all that we are capable of containing, shall we not regard them with gratitude and affec-

tion? When we go forth into the world, having learned from them how to see, how to hear, how to understand, we then feel how much we owe to the early teachers of our youth. We find how the numberless phenomena of nature range themselves under a certain number of heads, and are referable to certain general principles. We take delight in reducing to certain definite laws that which was to us unlimited and uncertain. We rejoice in the exercise of our power to produce order out of chaos. We do not stop with the application of the principles we have learned to those phenomena to which we have seen them applied. New phenomena are constantly occurring, and we go on, in the spirit and power of our instructors, to refer them to one or other elementary principle; it may be, to discover new laws. We go back to our teachers after a time, eager to show what use we have made of their instructions, anxious to correct our unripe judgment by their maturer judgment, glad to receive commendation, thankful for kindly censure, ever thirsting for larger draughts at the well of knowledge, till we have imbibed all that our teachers can give us, and we press onward to the fountain-head, the ever-flowing springs of nature. There, and there alone, can we slake our thirst. There, at each succeeding draught, we ought to feel more and more how much we owe to the guides of our youth.

Before I conclude, I must beg to call your attention to a subject which I have just touched on before, but not actually discussed—that is, the advantage to be derived from a general study of the principles and practice of art.

We have seen how the study of art may be a bond of union between different classes, who are, unhappily, often brought into antagonism. We have seen, too, that the power of appreciating works of art is a strong inducement to the study of the principles by which the artist works, and according to which the critic should judge. But this advantage is hardly palpable enough for those who look for a return for every outlay of time and labour, and who feel they have a right to ask, What is the positive good to be derived by the nation from a general education in art?

This is not a very easy question to answer. The arts occupy a very different position in the infancy of a nation and in its maturity. Amidst a rude and uncultivated people, art is a powerful means of instruction. Paintings, in the early Christian churches, served the place of books. Even in later times, ay, in the present day, in countries where the services of the church are performed in a language which the people understand not, paintings and images are employed to direct the minds and to quicken the devotion of the worshippers. A picture representing the martyrdom of a saint, or

a crucifix exhibiting the passion of Christ, serves not merely to inform the ignorant, but to recall the wandering mind of the poor worshipper, whose thoughts need to be constantly roused, and whose eyes, unable to follow the offices of the church, naturally seek for something to turn to.

But, it will be said, *we* do not live under the dominion of the Romish church. Our services are not performed in Latin. We neither want pictures nor images to teach us what we can read for ourselves, and *that* without verging on idolatry. Of what religious use is art to us?

Possibly of none. Yet few, I think, will consent to give up painting and sculpture entirely as a means of decoration in ecclesiastical architecture. The widely prevalent and growing feeling for art, in its connexion with church decoration, is not without reason. It is, if I mistake not, founded on a conviction that whatever tends to elevate and purify the mind is an useful, though not essential accessory to the ceremonies of religion; and that art, working by means of form and proportion, and by the judicious use of colour, has such a tendency.

This decoration may very easily be overdone. It is very frequently overdone, so much so as to distract the eye and attention of the worshipper in the house of God. But in this it only shares the fate of all human inventions, and its abuse does not disprove its use. On the contrary, it will, I

think, generally be agreed, that the effect of just proportion in the interior of a church, and the harmonious combination of colour—of the stone, the woodwork, and the painted windows,—is to produce a feeling of calm and peaceful satisfaction, which renders the mind in a fit state to receive devotional impressions.

Is art, then, only of use in a religious point of view? No. Art has another use—that of promoting our enjoyment of life in the additional pleasure we derive from the contemplation of external objects.

We are all of us, at some time, conscious of pleasure when we look upon the face of nature. When we see the earth renewed every spring in verdure and beauty; when we look upon the fields of waving corn that, as it ripens, spreads a golden mantle over the soil; when we watch the sea, now raging with whitening breakers, now calm as the sequestered lake, reflecting on its surface the forms of clouds, that lie stretched out in slumber on their azure bed, or when we gaze upon the vault above us, with its deep, fathomless abyss of ether, emitting ever-scintillating points of light; when we watch the clouds of heaven, suggesting by their wondrous forms all kinds of objects to the imagination, always beautiful in themselves, beautiful in their variety, their lightness, their rapid motion, their shades of colour,—who can look on these

things unmoved? Who is there that has never been touched by the sight of these natural objects, which it has pleased Almighty God should not only minister to our use and comfort, but also to our delight?

This enjoyment of nature is very much heightened by a cultivation of art; and as these gifts of the Creator are bestowed with a bountiful hand on all alike, it is our duty to provide that all, as much as possible, may profit by them. We cannot teach every mechanic, every tiller of the ground, the arts of design. They have no more time to practice them than we have to teach them. But we can provide for the construction of museums of art in all the provincial towns throughout the kingdom, where collections might be formed, first of casts, then of pictures, as they might be presented. These museums would be always accessible to the inhabitant of the town, and to the countryman whenever his callings, on market or feast-days, brought him there.

The working-classes of the people in this country would then have an opportunity of becoming acquainted with works of art of various styles. They would learn a lesson, each succeeding time that they went into the gallery of the museum, how to read the book of nature, and they would return to the original with increased enjoyment.

We have not all of us means of going to Rome,

to Madrid, to Paris, to Vienna, to Dresden, even to London, to see the pictures and statues in the museums and palaces of the great capitals of Europe. But every one has his country town, whither he goes occasionally, and can spare half an hour to look in at the museum.

Every one, at least, has nature to look at and admire. And who would wish to exchange the original for the noblest imitation, whether by Claude, by Poussin, or by Turner?

This is no new or utopian plan of which I speak. It is one which has been for many years adopted on the continent, where the several governments have not thought it beneath their notice to provide intellectual recreation for the people—open alike to the lower orders and to the higher. In France and Germany every provincial town of any note has its museum, where the artisan and the labourer wander freely, discussing the various objects before them. And the result of this easy access to exhibitions of art, is a more widely diffused feeling for art, and knowledge of its principles, in all classes of men. No one who has travelled on the continent can have failed to be struck with the sensible remarks made on all subjects connected with art, by men of a class who, in this country, know and care nothing whatever about the matter. Go where you will, you constantly hear some work of art being discussed—either a monument erected to

some distinguished man, or a public building, or a picture, or an opera, or a play,—always with more or less understanding of the subject, showing a general feeling for art which has no counterpart with us. The humanizing influence of this knowledge and love of art is very great. I believe it to be one cause of that temperance among the lower orders, which forms so strong a contrast to the habits of our own countrymen.

Why institutions similar to those which I have mentioned as existing abroad, should not be generally established in this country, I can see no reason. In many towns this has been already done; and the inhabitants, and those who dwell in the neighbourhood, are beginning to reap the fruits. And wherever it is attempted to form a collection of works of art, the greatest readiness will, I am sure, be shown by native artists to aid the undertaking. Those who have received their education at the school of design established in their own native place, will be the most ready to leave to their fellow-townsmen some memorial as a token of their gratitude for the instruction they have received. This feeling will not only operate advantageously to the public institutions, but will be of material advantage to young artists, whose works will thus be brought prominently forward, and judged according to their merits.

It is now time that I should conclude my lec-

ture, which has already grown to an inconvenient length.

We have now discussed—

1st. *The subjects chosen by artists.*

Ancient—(as by the Greeks).

Modern—(with especial reference to the Roman, Florentine, and Venetian schools of Italy, the Dutch and Flemish schools, and our own school).

2ndly. *The differences of manner or style.*

Grand,
Ornamental, } Composite.

How far art is dependent on external circumstances ;

What conditions are most favourable to the artist, and what position he should occupy in society ;

The use of the fine arts as civilizers ;

Their claim to be considered as a branch of national education ; and lastly,

The necessity of providing schools, where the principles as well as practice of art may be practically taught.

APPENDIX I.

*Close of Fourth Lecture as delivered before the
Oxford Art Society.*

IT may be expected that I should, before I conclude, say a few words respecting the study of art in this place.

I need not begin by proving how desirable it is that an English gentleman should have some knowledge of the principles of art, by which he can, at least, judge of its productions, and take a part in conversations which turn on subjects connected with art. I shall take that for granted. But I may be permitted to say in what relation, as I conceive, the study of art ought to stand to other studies pursued here.

I would not claim too much time for that which has no right to our exclusive attention. Art is, as we have seen, a lesson for the ignorant, a recreation for the intellectual man, a necessity for the artist. What he feels, he cannot help portraying.

The practice of his art is his daily food. It is to us the *ἡδυσμα*, not the *ἔδεσμα*—the seasoning of our food, not the food itself. We hope to bear away from Oxford solid fruits of learning. Art is as the bloom which lends beauty to those fruits. Whatever acquirements we possess, whatever knowledge, will borrow an additional grace from its association with that pure artistic feeling which springs up in the minds of those who, with faith, and love, and perseverance, study the finest models that ancient and modern art have given us.

Most of those whom I am addressing, have a great advantage in the study of art over ordinary students. They hold in their hands the key of those treasures which nothing short of a familiarity with ancient times and institutions can disclose.

The noblest specimens of plastic art that we have are Greek—belonging to the period when Cimon and Pericles lived. Nothing has surpassed them : and it is not likely that they will ever be equalled. Yet these are fragments, sadly mutilated by accident and time. Whereas the remains of Greek poetry and oratory have come down to us entire. We have a Trilogv of *Æschylus*, and the funeral oration which *Thucydides* puts in the mouth of *Pericles*, which is not only the noblest piece of oratory that has come down to us, but that which gives us the most insight into the life and character

of the Athenians. In fact, it is perfect of its kind; and those who have grasped its meaning and imbibed its spirit, will be best fitted to judge of the Elgin marbles, not as anatomical studies, but as living transcripts of Greek life and Greek thoughts. Conversely, I would say, that those who have studied the remains of Greek art in a right spirit, have a great advantage in the study of classical literature.

The question occurs, How is this to be carried on? I know of no way so good as the study of casts—the best that can be procured—of the best works of Greek and other artists. Such a collection as would be sufficient for ordinary purposes would cost about £700 or £800, a sum which might be raised within the University—I should think, without much difficulty. The study of anatomy is of great use in enabling us to draw correctly, and to estimate the correctness of works of statuary. For this, Oxford is not without advantages; as the anatomical school in Christ Church is under the direction of one who might have been as distinguished as an artist as he is as a physician and teacher of physiology, and who takes a real delight in helping those who wish to study anatomy for artistic purposes.

The study of prints and drawings is also of great use to the student of art; as it not only makes him familiar with the subjects and manner of treat-

ment of the greatest artists, but enables him to appropriate to himself many of those secrets which, although they were the result of many years' labour, lie comparatively on the surface, and may be learned by the accurate observer with little trouble.

A collection of drawings such as that which the University possesses in the Randolph Gallery is of inestimable value. From the sketches and studies of M. Angelo and Raffaele, we not only learn their method of working, but have specimens of the most perfect execution, models for our imitation, and standards for our taste.

I do not think these advantages are fully appreciated, as I hope to see them, some time or other. The taste for mediæval art has preceded that for classical art. I trust that the latter, which, if it has not the same professional recommendations, has at least more in common with the studies of a classical university (which it was formerly the exclusive boast of Oxford to be), may be taken up and pursued with the same energy, if not by the same numbers.

Whatever attention individuals may give to the different branches of classic art, their efforts will be materially assisted by organization. The Oxford Art Society represents the senior part of the University, rather than the general body. To those

among the junior members of the University who desire to promote the interests of art, I would suggest that they cannot do so more effectually than by enrolling themselves as members of this society, which will be glad to receive an infusion of a more popular element. The great good that has been effected by the Architectural Society has been owing mainly to the fact, that encouragement was given to its younger members to read papers on subjects which they had studied. Freedom of discussion has produced more extended and more accurate knowledge ; so that the principles of architecture, though still far from being fully understood, have received in this University considerable elucidation.

This society is not merely an association for the purpose of diffusing knowledge. It is also a receiver and guardian of treasures, not merely of sculptures, drawings, and paintings, but of gems, of coins, of prints, and works on art, such as may give the historical student every possible advantage and information. To this all may contribute, with confidence in the society's making a good use of the contributions committed to its trust.

Perhaps, for several reasons, it may be undesirable that the number of meetings be multiplied exceedingly ; but I would suggest that a junior society might be formed, in connexion with this, for the express purpose of reading papers and dis-

cussing points which require more time than can be given by the officers of this society, who already find their duties sufficiently burdensome, in having to attend to the various matters of detail connected with each meeting, and with the other business of the society.

APPENDIX II.

The Inspiration of Art.

WE can hardly persuade ourselves, when gazing on the sweet and heavenly expression of the Madonnas and saints of the early Italian painters—of Giotto, of Angelico da Fiesole, of Fra Bartolommeo, of Francia, and of Raffaele in his youth—that they were not favoured by immediate inspiration from heaven; that they were not permitted to see displayed in visible form the souls of the departed, the spirits of the saints at rest. There is a beauty not of earth, a beauty purified of all fleshly stains, that sinks into the soul and fills it with religious awe, and love, and adoration. And we are almost inclined to say, Show me the face on earth which contains a like expression of heavenly joy, and peace, and love, and *then* I will cease to believe in the immediate inspiration of the early painters.

Alas! this is a fallacious sign. We readily believe that which we wish to be true. Not less divine, doubtless, than the Madonnas and saints of

the Christian painters, were the productions of the Hellenic artists. We have not their works to appeal to. But have we not enough of their sculptures to enable us to conclude confidently that it was so? Where can we find beauty more divine than that of the 'Belvedere Apollo'? Where greater dignity than that of the 'Theseus' of the Parthenon? Far more sublime than even the creations of M. Angelo—the figures of prophets and sibyls, who sit in majesty on their thrones on the ceiling of the Sistine chapel—were the 'Olympian Jove' of Phidias and the 'Jupiter Serapis.' True, we have not the Christian virtues; but we have those virtues which are most in accordance with the popular religion.

It is a fallacious proof of the artist's inspiration, this beauty of his work. It is the proof to which the arch-impostor Mahommed appealed, to prove the divine inspiration of the Koran. 'Where,' he said, 'can you find a book of human origin so beautifully written? Its style is a sufficient proof of its divinity.'

But are we to deny all kind of inspiration to those early painters? No. For to do so would be to deny the existence of a variety of gifts among God's creatures. It would leave us at a loss to account for the existence of genius. Either genius is the gift of God, or it is attainable by man's efforts. Now, that no efforts of man will raise him above a

certain point of perfection, has been sufficiently proved by the history of all ages, not only in art, but in all other matters. Ever since the overthrow of the Tower of Babel, all efforts of the creature to raise himself to the level of his Creator have resulted in confusion. The bounds of human knowledge are drawn as closely as ever, although within their bounds we move in some respects more freely than in the days of old.

In what, then, do those early painters differ from those that have come after? Not so much in skill, nor in knowledge of the resources of art, nor in fertility of invention, nor in power of imagination; but in steadfastness of purpose, in the earnest application of a loving heart to one object—viz., the exercise of the gift of God to his honour and glory, and the edification of their fellow-men. And this is all: this intensity of purpose, this singleness of heart, this devotion, has met with its reward, a reward not vouchsafed to others whose natural powers far transcended those, for instance, of the humble monk of Fiesole, or Raffaele's early master.

There is no reason to doubt that the same spirit would be again rewarded in the same way. Indeed, we have had an instance of this, if the story which I am about to relate be true, within the last few years.

In 1847, a crucifix carved in ivory by a monk

belonging to a monastery near Genoa, was brought to England by some Americans, into whose hands it had fallen. Its history was as follows :—Seven or eight years ago, a monk, remarkable only for his holy life, had a vision. The form of our crucified Redeemer was presented to him in superhuman beauty and marvellous distinctness. A voice bade him impress this form indelibly on his memory, for that he was destined to work out a representation of it, for the good of his own soul, and the edification of others.

When he awoke, the vision was distinctly before him, and as he doubted not of the reality of the command laid upon him, he set himself diligently to work at a model. He had never studied the plastic arts nor anatomy, and had, therefore, no artistic knowledge nor skill to help him. But he laboured to work out the similitude of the vision, which from time to time reappeared to him in the same form and beauty. At length he finished his model, and after working two years executed it in ivory. How it passed from the hands of the monks I forget, but it fell into the hands of an American, who, after keeping it for some time, being unable to realize as much as he expected for it, brought or sent it to this country for sale.

The work is of the finest description. It is equal, in point of correctness and accuracy of anatomical detail, to anything of M. Angelo or Benvenuto

Cellini, and its expression is beyond all description. It is the suffering, not of a man, but of a divine person. In the upper part of the face we see the marks of sorrow and mental suffering without those of bodily anguish. The brow is not contracted, as in severe pain, and the mouth alone exhibits traces of corporeal suffering, which show that the human nature is not extinct, although the divine is triumphant even in that hour of trial.

APPENDIX III.

An Address delivered before the Durham Athenæum, at the Inauguration of the New Town Hall, February, 1851.

MR. V. P.,—LADIES AND GENTLEMEN,—It is almost needless that I should tell you that the building in which we stand was not raised merely for purposes of civic luxury, nor as a temple of pleasure; but also as a kind of social temple, wherein the worshippers of science, literature, and art, might unite at stated periods. Leaving it to others to advocate the claims of the two former, I would fain raise my voice in honour of the latter, and say a few words respecting the influence of the fine arts on the moral and social condition of a nation.

The province of art is not now what it was. In early times, amid a rude and unlettered people, art was not only a source of delight, but a means of instruction and civilization.

The poet was the high-priest of the human race;

his mouth was the channel through which all knowledge of things divine and human flowed to men. The painter and the sculptor had each his task—that of recording historical events, and exhibiting to the eye forms suited to impress on the minds of men *one* idea at least of the Godhead—his personality.

The musician, whose office was generally joined with that of the poet, (for in those days did

‘Music and sweet Poetry agree,
As meet they should, the sister and the brother,’)

exercised even a wider influence over the hearts of men. The Roman satirist tells us, that ‘Orpheus, the sacred interpreter of the gods, reclaimed a savage race of men from deeds of murder and foul living.’ And our own Shakspeare says—

‘Therefore the poet
Did feign that Orpheus drew trees, stones, and floods:
For nought so stockish, hard, and full of rage,
But music for the time doth change his nature.’

Though we live in an age of civilization, yet savage feelings are not entirely banished from our breast, and we often long, like Saul, for sweet music to drive away the ‘evil spirit’ from us.

The power of music over the soul of man is hard to define. The best description can give but a partial account. One thing is certain, that music tends to intensify whatever feelings are uppermost in our

minds, especially the highest feelings of devotion and patriotism. Hence it has been applied in all ages as an adjunct to devotional and military exercises. It has the power of swaying large bodies of men at once and in the same direction. It takes complete possession of the soul, and leads it a willing captive.

Not only is it to be cultivated on these grounds, but because it is the only expression of many of our highest and holiest aspirations. What we *feel* most deeply, we are unable to analyse and bring within the province of the understanding. As the poet says,—

‘ In such high hour
Of inspiration from the living God,
Thought was not.’

The incense of the heart ascends on high without passing through the medium of reflection. Our feelings are evanescent. So, too, are the sounds through which music speaks. This similarity, and the belief that ‘nothing is in vain,’ make us believe that both have their echo in heaven—that they do not die, but are absorbed into their all-pure and perfect types.

Furthermore, music, in common with the other arts, is deserving of cultivation merely as an amusement. For the mind requires not only rest, but relaxation. It is not like a bow, which only requires to be unstrung to recover its elasticity;

but it needs a stimulus in a different direction, to divert it, and prevent it from preying on itself.

The ancient Greeks, among whom mental culture was carried to its highest pitch, divided education into two branches—music and gymnastics. The one comprehended not only music, but the various branches of scientific study; the other all kinds of athletic and military exercises. The question which is often asked now, ‘How far should the cultivation of music and the fine arts extend?’ was asked no less often among them. One of their wisest men has answered it in this way:—The happiness of a nation, like that of an individual, depends upon the proper equilibrium of the different powers. If a nation be too much devoted to warlike pursuits, it is apt to become fierce and brutal; if it follow the arts of peace exclusively, it will become unwarlike and effeminate.

This points out to us the limit where the cultivation of the gentler arts should cease. So long as they are the employment of the few, the diversion of the many; so long as they form ‘the seasoning of our food, and not our food itself;’ so long as they tend to soften the rigour of our minds, without destroying all our ‘sterner stuff,’ and making modern Italians out of ancient Romans,—so long may the fine arts be cultivated, not only with safety, but with advantage. But from the moment we get beyond this point, we are pursuing a phan-

tom, an *ignis fatuus*, which will lead us into an inextricable morass.

Such is the danger of an undue cultivation of the fine arts. Does this danger lie in the arts themselves, or in the moral habits of the people? We have already spoken of music: we will turn for our answer to plastic art. When we look to the great periods of artistic development, we see that, in proportion as artists turned their attention to workmanship and to mere beauty, apart from the nobler qualities which the mind of man has it in its power to impart to stone, to bronze, or canvas,—as art lost sight of its higher purposes and sought merely to please,—in such proportion did public energy and virtue give way to indolence and luxury, and independence succumb beneath a despotic yoke—whether of a tyrant, a minister of the crown, a demagogue, or a pope. In fact, decay in art and deterioration in morals go hand in hand. This is what we should expect. For the works of art of any period are but the expression of the feeling of the people or nation at that period; just as the periodical writings of the day are the expression of the people's mind. They certainly influence the mind of the people, but that is merely accidental. The state of mind and feeling of the nation is the cause: the literature and art are the effects.

The period at which the greatest works of art

were produced at Athens was just before the day of her meridian splendour. Prudence had not given way to wild schemes of national aggrandizement, nor patriotism yielded to self-seeking ambition. Temples, porticoes, and theatres arose, which had but one object—that of making Athens the beauty and pride of Greece. And this was owing to no vainglory. Her greatest statesman, in whose time Phidias wrought and Sophocles sung, has left us a noble justification of the expenditure of public money on public works. He bids his fellow-countrymen think that it is no ideal or visionary glory which they are to admire, but a living reality. He bids them walk about and feed their eyes on the beauty of their native city; so that, becoming true lovers of her, they may depart with her image indelibly graven on their hearts, ready to make any sacrifice, to suffer any hardship for her, resolved alike to conquer or to die in her behalf.

What Athens was in the days of Pericles, Florence was under the administration of Cosmo and Lorenzo di Medici, and Rome under Pope Julius II. and Leo X. All the powers of art were called into requisition to adorn the capitals of Tuscany and Latium. And the works that now remain attest how far architecture, sculpture, and painting could be carried under liberal and enlightened patronage.

But at Athens, at Florence, and at Rome, even in the brightest day, there were clouds hanging about the horizon, which foretold a coming storm. Up to a certain stage, the fine arts were considered as subsidiaries to higher ends—to the promotion of religious and patriotic feeling; and so long as they were the expression of the will of the people,—so long as each citizen could feel that the works on which he gazed emanated from him, that he was, in some sort, their ‘parent and original,’—all was well. He could then look with pleasure and pride on the lofty campanile, and the gorgeous dome. But when the Florentine saw gigantic structures frowning upon him on every side, and thought that these were the palaces of one class, the prisons of another,—when he thought of the pride and avarice of the nobles, and of the little enjoyment he derived from his own earnings, forced, as they were, from his unwilling hands, and compelled to minister to luxury, and pride, and cruelty,—he no longer thought of Brunelleschi, of Giotto, and M. Angelo; his sense of beauty vanished before a stronger sense—that of injustice and wrong.

The Roman, when he walked amid the Loggie of the Vatican, ennobled by the wonder-working pencil of Raffaele, when he stood beneath the ceiling of the Sistine chapel, canopied over with M. Angelo’s sibyls and prophets, or when he gazed on the rising pile of St. Peter’s, could not but think

of the sums of money wrung from his suffering countrymen to feed the vanity of a proud and luxurious pontiff. If he were a sincere churchman, he bethought him of the sale of indulgences, and the other means to which the successor of St. Peter stooped to replenish his overdrained coffers. Even the noblest works of art that ever adorned public edifice or house of worship, he would think ill purchased by the best energies, ay, the very life-blood of a people, or by the sacrifice of pure religion.

And so we, too, must regard the matter, if we judge rightly.

‘Nocet empty dolore voluptas.’

All display made at the expense of principle must be injurious. We cannot afford to barter liberty for luxury, comfort for costly show, a state of solvency and independence for a state of national debt and bondage. Therefore we will not advocate the restoration of all the magnificent churches and religious edifices which were ruined at the Reformation, because we do not wish for a revival of the same ascendancy which it cost England so much blood and treasure to rid herself from.

Nor will we advise a large outlay of public money on museums and galleries of art. Each district may be fairly supposed capable of estimating its own wants in this respect, and of providing

for them out of its own resources. In our national character we may say, as the Roman poet said,—

‘ Others, I trow,
With readier skill will mould the breathing bronze,
And from the marble rock draw form and feature :
Roman ! bethink thee how to rule the nations ;
This is thy labour—this thy task.’

But though England has higher duties to fulfil than cultivating the fine arts, and making herself, as Tyre was, the ‘ beauty of nations,’ still art has its claims upon us, and its principles may be cultivated without great expense, and without a sacrifice of that which is more than silver or gold—the time and labour of the many. Public buildings we must have. Towards decorating these a certain outlay is allowed by all. The question is, how may this be most judiciously made, so as to produce beautiful and sublime effects without exceeding the due bounds of economy ? The answer is, by keeping our means in abeyance, and by not allowing mechanical skill and execution to go beyond the control of our knowledge and feeling for art. Wherever such subordination be kept, we may rely upon it that an effect will be produced, which will show the power and resources of the art, and strike the mind of the beholder at first sight.

Grandeur is akin to simplicity, and we cannot depart from the latter without perilling the former.

Elaborate workmanship and costly materials may

be squandered in vain. The effect will not correspond to the means employed. We shall say, 'the matter is good and abundant, but where is the mind to mould it?'

Not only are such works of art distasteful to those who judge aright, but they exercise a pernicious influence on the minds of those whose judgment is not yet formed. They create a false standard of merit. They lead us to estimate a building, not by the beauty of its proportions and by its fitness for its proper ends, but by its size, by the quantity of ornament employed in decoration, and, generally, by the execution of separate parts rather than the harmony of the whole. Our taste once vitiated, we have no further relish for the beautiful simplicity of true art. We seek

'To gild refined gold and paint the lily.'

We waste our time in the pursuit of that which, when found, rewards us not. Rather than stoop to pick up the gold that lies at our feet, we scale precipices and excavate mountains, to find nothing but 'sounding brass.' This corruption of taste pervades all our life. It produces extravagance and vulgar ostentation, each man vying with his neighbour to be first in display, neglecting the higher enjoyments of social life arising out of self-culture and devotion to that which is intrinsically noble and elevating, and seeking ever after wealth—wealth

—wealth—to be amassed at any sacrifice, and then squandered without any good result.

On the other hand, the principles of true art are strictly in accordance with those of true philosophy and social life. As we train the intellect by the severer studies of mathematics and metaphysics, and the moral and social parts of man by habits of self-denial and obedience to discipline, so we ought to train up and cultivate the taste from early youth, and teach it to seek and follow after its proper objects. Good taste, and that nice discrimination of right and wrong in particular cases which we call tact, have much akin to each other. Where one exists in a high degree, the other will seldom be found wanting. Both are, to a certain extent, natural, to a certain extent acquired. Their improvement depends on early and judicious culture. That which the force of good example does in morals, early familiarity with good models does in art. It is comparatively easy to instil good principles into the young, before the seeds of evil have sprung up and taken root. Even in those who have been long accustomed to debased forms, the sense of true beauty is not entirely lost.

We have had national concerts lately, where the sublimest works of Haydn, Beethoven, and other grand composers, were listened to with attention by ears that were more familiar with the sound of polkas and Ethiopian serenades.

In short, give the people good music—give them good specimens of design, of sculpture, and of architecture—and I firmly believe that you will find them willing disciples. I have more fear of the teachers. I stand in much greater alarm of third-rate ability foisting itself upon a credulous and unenlightened public, and making them believe that it bears the true stamp of genius when its form is counterfeit, and its metal base—a compound of ignorance and vulgar pretension. Even now that real excellence begins to be better appreciated, there is a great deal of pseudo-excellence abroad, which passes itself off with the uninitiated, and hinders the more general acknowledgment of sterling worth.

Let us be mindful of our duty. Let us look steadfastly at the beautiful and true, till our eyes become familiarized to its brightness, and then we shall not be dazzled by the glare of false pretension, which has blinded so many eyes, and hardened so many hearts.

Let us try to communicate our gifts to others; hoping that, in course of time, we may see extended to the many that which has hitherto been, in this country at least, the privilege of the few—the faculty of hearing and seeing aright, of passing judgment on works of art wisely and with understanding.

Though others have sold their birthright for a

mess of pottage, let us not follow their example. Let us remember that we are in this respect, as in others, the ' heirs of all the ages ;' and let nothing induce us to part with our inheritance. Rather let us endeavour to add to it during our life-time, that we may hand it down a richer and more glorious possession to our children.

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THE END.

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